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CONTENTS.

	PAGE
DOING SOMETHING FOR THE DRAMA	269
CHATEAUBRIAND IN ENGLAND. Warren Barton Blake	271
CASUAL COMMENT	275
A simple test of wit and humor.—The new Oxford movement.—A question of briskness in book circulation.—The Japanese conception of poetry.—The close of a forty-years library record.—Glimpses of greatness.—A maker of military novels.—The travelling library at the county fair.—The recent passing of an old-time publisher.—Aeronautical effects in literature.—A splendid tribute to John Hay's memory.	
COMMUNICATIONS	277
Macaulay and the Writing of History. J. W. T. The Journalized Short-Story: A Magazine Editor's View. J. Berg Esenwein. Imagination and the Modern Short-Story. Charles Leonard Moore. A Great French Librarian. Aksel G. S. Josephson. Biography and Spelling Reform. Brander Matthews.	
TO THE POLE WITH COMMANDER PEARY. Percy F. Bicknell	280
THE LAW AND GOSPEL OF ART. Frederick W. Gookin	281
BY AND ABOUT MR. SHAW. Edith Kellogg Dunton	283
GROVE'S DICTIONARY COMPLETED. George P. Upton	284
AN AMERICAN SERIES OF GENERAL HISTORY. Ephraim D. Adams	285
RECENT FICTION. William Morton Payne	286
De Morgan's An Affair of Dishonor.—Hewlett's Rest Harrow.—Hay's A Man's Man.—Miss Sinclair's The Creators.—Miss Gerard's The Golden Centipede.—Miss Wylie's The Native Born.—Chambers's Ailsa Paige.—Phillips's The Husband's Story.	
BRIEFS ON NEW BOOKS	289
Glimpses of a grand-niece of Coleridge.—Evolution and the Irish.—Incidents of antiquarian research.—Practical work in humane education.—New glimpses of a charming personality.—Familiar letters of 18th century celebrities.—Up and down the river Avon.—Two successful English dramas.—The story of an epoch-making invention.	
BRIEFER MENTION	292
NOTES	293
LIST OF NEW BOOKS	294

DOING SOMETHING FOR THE DRAMA.

That the drama (in this country) needs to have something done for it is an opinion widespread among thinking people. That its present state is parlous is a fact too obvious to need any detailed demonstration. Its diseased condition is marked (among other things) by anæmia, high temperature, congestion, impeded circulation (of ideas), flatulency, and dyspepsia, to say nothing of malignant growths in the vital parts. This congeries of ailments may make the physician smile, but the elasticity of metaphor suffices to justify every one of the elements of this complicated diagnosis. One might even particularize by saying that the sex drama is neurotic, the sociological drama atrabilious, and comedy (especially musical comedy) afflicted with locomotor ataxia. The remedies suggested are as various as the diseases, but the public lacks either the courage to apply them, or the means to make them effective. We seem to need both a self-denying ordinance and a practicable plan for constructive work; thus far neither need is fairly on the way toward being satisfied.

The craving which makes men yield to their desire for unwholesome food and deleterious drink is much like the craving which makes them the supporters of imbecile or mischievous stage-productions. They know that these things are harmful in the end, but they know also that they are just what will satisfy the immediate appetite. It takes a pretty serious danger signal to make the glutton or the drunkard pull up, and it takes an uncommon degree of resolution to impel the debauched theatre-goer to mend his ways. In both cases also there is, besides the element of personal responsibility, an element of social responsibility that has even less chance of being properly heeded. The appetite grows by what it feeds on, no less in the moral than in the gross material sense. The allurements of cakes and ale is not noticeably lessened by the presence of the virtuous abstainer, and his attitude seems more of a matter for jest than for profitable example.

If the self-denying ordinance is too drastic a way of reforming our weak human nature (dramatically speaking), there is at least a considerable measure of hope in the constructive

plan. There is surely a fringe of play-goers who might be lured from the altars of their false gods if temples of a purer worship were provided for them. All play-goers are not wedded unto their present idols, and many of them are restive under their bondage. It is the salvation of this fringe that should be the immediate object of workers in the interests of a better drama, and it constitutes a more numerous body than most people suspect. When it has become detached from the following of the vulgar commercialized theatre, there will be another fringe just inside it made ready for further missionary enterprise, and thus the good work may go on indefinitely. *Festina lente* must be the motto of all such efforts for dramatic regeneration, and it is not reasonable to expect that the syndicate will find its occupation gone for a long time to come, but it is already attentive to certain ominous notes of warning that have been heard of late.

The constructive problem (which is essentially a problem of education) may be attacked in two ways. The first of these, and the most obvious, is that of providing good theatres, animated by a higher purpose than that of money-getting, and letting the leaven of their influence work silently upon the public. If public support of the stage is a policy too alien to the spirit of our institutions to be hoped for, there is still the possibility of private support, in the form of guaranty or endowment, which may easily match the achievements of the European subsidized playhouse. We have urged this sort of enterprise in and out of season, and our faith in its potentiality for good has within a year received notable confirmation in the deserved success of the New Theatre. We have also applauded the worthy aims which have characterized Mr. Donald Robertson in his interesting experiments of the last three years. Moreover, there is a sign of promise wherever a good stock company is brought together, or wherever an individual manager sets resolutely to work in raising the standard of taste in his community. Mr. J. E. Williams, of Streator, Illinois, is such a manager, and bears witness to his faith in these striking terms:

"I give it as the testimony of twenty-five years of theatre management that nothing permanently pays except the building up of a sound and healthy taste in the patrons of a theatre. The flashy and trashy 'shows' that merely entertain leave no after draft; they only exhaust and dissipate, create satiety and surfeit, and a craving for more and more spice, sensation, and vacuous excitement. The drama of merit alone creates a desire for more and better drama, and out of my twenty-five years of experience with one constituency I bring

you the conviction that nothing but the best will last. When I began my management twenty-five years ago, to announce an artistic performance in my town was like putting up a sign for people to keep away. Now my chief perplexity is that I cannot get performances that are good enough for those who have been with me through these years."

So much for the method of creating a place of repair, and attracting the public to it by degrees. The other constructive method is that of building up the right kind of audience for serious dramatic performances, thus creating a demand so pronounced that the managers must harden in the old commercial ways will respond to it. Work in this direction is being silently fostered all over the country by lecture-courses and study-classes and university instruction. It is being helped on by every dramatic reviewer who has a free hand and puts conscience into his writing. It is encouraged by every publisher who ventures to print plays in the form of books. It is the avowed aim of the Drama League of America, organized this year for the express purpose of organizing the theatre-going public in the interest of plays that are worth while. There is much evidence that the public is ready to be thus organized, and upon this point we may quote from an article in the London "Nation" written in advocacy of an Ibsen season.

"Nothing really stands in the way save the contemporary passion for pageantry. Ibsen's middle-class interiors, his rigid adherence to the unities, his refusal to court variety by so much as a needless change of scene from one room to another, his choice of characters whom it would be a desecration to set forth with showy clothes or dashing manners — these are probably still the chief drawbacks to his popularity. But we are nearing a phase of civilisation in which there is a public for the actor and actress who represent. A debased stage asks only for violent passions exhibited with a certain virtuosity. An actress must be able to play an hysterical movement as a violinist must play his cadenza. Or, if it escapes that worse phase of vulgarity, its aim is to display a charming woman or a gallant man."

The League of which mention has just been made came into existence as a woman's club movement, and was launched last April at a meeting of delegates from no less than sixty-three such clubs in and about Chicago. Its declared aims are "to co-ordinate the work of all associations and individuals already interested in educating the public to appreciate and demand the best drama," and "to awaken the public to the importance of the theatre as a social force and to its great educative value, if maintained on the high level of art and morals." Its most important work is to be done by the simple process of singling out the most praiseworthy plays visible at a given time, and urging

its members to see them. The recommendations take the form of bulletins sent to its members as promptly as possible after a first performance, which means, for example, that in the present month, something like ten thousand members of women's clubs in this city and its suburbs are being directly urged to see Mrs. Fiske in "Becky Sharp" and "The Pillars of Society" and "Hannele." Since the predisposition to take such advice already exists, it ought to be fairly evident to the most obtuse of managers that here is a force to be reckoned with, and that support of this kind is worth making some effort to gain.

Such a plan of organizing, by no means the whole public, but a considerable section of it, in the interest of a high theatrical ideal, certainly seems feasible, and we can see how there may be created by its agency "a body which shall faithfully support all plays receiving the League's stamp of approval—a body which shall consider itself pledged to ignore all plays deliberately catering to indecencies or that are of no literary or structural value." There are doubtless pitfalls in the path of such a movement, and the chief of these dangers is that the standards adopted may become too feminized or too finical. There must be a good deal of tolerance, of a kind, in such a propaganda—not the tolerance which makes concessions to showiness or vulgarity, but that which does not balk at virility or the freest forms of portrayal of life, provided only they be sincere. The pressure of public taste has shaped the American novel into a shape so flabby, and given it a content so devoid of vitality, that it offers a horrible example of what fiction ought not to be. The pressure to be applied to the American play must be of a very different nature, if our last case is to be any better than our first. The aim must be nothing less than truth, coupled with entire freedom of expression; otherwise the effort will be futile, and the outcome not worth striving for. We must, for a long time to come, go to the schools of the Continent for our instruction, slowly and painfully learning from them the lesson that life itself, and not the trappings of life, is what the stage should exhibit.

DR. FRIDTJOF NANSEN has completed a large work on the exploration of the Northern and Arctic regions from the earliest times. He describes the various expeditions, and traces the growth of the geographical ideas they suggested. The book, which will be illustrated, will be published in several languages.

CHATEAUBRIAND IN ENGLAND.

I.

A good while ago, one of the many writers about Chateaubriand, M. Victor Giraud, observed that there remained an interesting chapter in literary history to be written on the English origins of Chateaubriand's thought. "Let us not forget," he said, "that it was in England that Chateaubriand remained for seven years; there that his religious crisis occurred." At one time it seemed probable that the great romanticist would have an English biographer in the Rev. John Mitford, who would certainly not have failed to trace the English influence upon him; but that book seems never to have been written. Nor need we any longer greatly deplore the circumstance; for a French writer well known to American readers, M. Anatole Le Braz, has, in a charming style that is neither trivial nor too erudite, inscribed this "interesting chapter."* M. Le Braz justly complains that most of the critics and biographers who have occupied themselves with his hero have not kept the fact well before them that from 1793 to 1800, at the very turning-point of his career, Chateaubriand lived either in London or in the environs of London, without revisiting France. In determining the dates of that long sojourn, little heed is to be paid to Chateaubriand's own statements: as Professor Dick has it, the author of "*Mémoires d'Outre-tombe*" *savait apprécier le vague des dates non moins que le vague des passions.*† It is very certain that, if "the American forest may be said to dominate the writer's works,"‡ the years passed in England were fully as rich in meaning as the months spent on our own side of the Atlantic.

It was, indeed, in the library of the Rev. John Ives, at Bungay, in Suffolk, that Chateaubriand received many of those impressions which he "worked up" later, in the sonorous prose of the "Natchez," the "Mémoires," and the "Voyage en Amérique." For the Rev. Ives was not merely a Hellenist and a mathematician, an excellent father and a genial host, a man of the cloth and a famous bottle companion,—he was also a former missionary to the Americans. Like René, the good clergyman had feasted his eyes upon the grandest spectacles of the New World.

"He had penetrated the savanas; he had descended the rivers in his canoe; he had lived in wigwams and had smoked the calumet; he had practised at length the wild life of which the author of the 'Natchez,' (partially blocked out at this epoch), proposed to write the 'epic.' His was, in fine, the prowess that the cadet of Brittany had realised only in his dreams."

As John Ives's guest, then, did Chateaubriand first make a close study of the narratives of Carver

* "Au Pays d'Exil de Chateaubriand," par Anatole Le Braz. Paris: H. Champion, 1909.

† "Revue d'Histoire Littéraire de France," Janvier-mars, 1908; article of E. Dick: "Le Séjour de Chateaubriand en Suffolk."

‡ "Atlantic Monthly," April, 1908; article of W. B. Blake: "Chateaubriand in America."

and Bartram; perhaps, too, of Raynal and Charlevoix and the rest. And yet it is surely too much to say, as does the latest writer on Chateaubriand, Mr. Francis Gribble, that everything in the French romanticist's writings about America belongs to Bartram,—“nothing to Chateaubriand—nothing, that is, except the flowing periods.”* What should at least be evident to the most casual follower of Chateaubriand's career is that the chapters “America” and “England” are associated in more than temporal sequence.

II.

Chateaubriand's return from the Western World is an old story. In a cabin somewhere in the Blue Mountains, an English newspaper fell into his hands. Its edges were frayed, but its contents were far from stale reading for the wanderer. By the candle of a Pennsylvania mountaineer, the traveller read of the French King's flight, and of his arrest at Varennes. In spite of all his vagaries and contradictions, Chateaubriand was ever loyal to his order, to his King, and to France: it was in the nature of things that he should return to Europe, to serve in the ranks of the *émigrés*. He suffered as well as served, as it fell out. It was his fate to be left for dead on the battlefield, and to pass through many another adventure before, ragged and broken in health, he made his way to England,—the haven of the *ci-devants*. Meantime, René had made a marriage of convenience; his bride was one Mlle. de Lavigne, an heiress.† Let us try to remember the existence of Mme. de Chateaubriand a grain more faithfully than did her unfortunate husband. Unfortunate he surely was,—one may glance, in passing, at the picture which he has left of the life he led in his lodgings in Holborn:

“I was devoured with hunger; I burned with fever; sleep had deserted me; I sucked pieces of linen which I had soaked in water; I chewed grass and paper. When I passed the bakers' shops, the torment I endured was horrible . . . I could have eaten not only the provisions, but the boxes and baskets in which they were packed.”

Even so, Chateaubriand's plight was no worse than many a compatriot's. There is no reason for doubting his tale that he landed at Southampton with only thirty louis in his pocket. Had Chateau-

* “Chateaubriand and his Court of Women.” By Francis Gribble. New York: Charles Scribner's Sons, 1909. In the earlier chapters of this interesting book Mr. Gribble is in too great haste to get Chateaubriand out of America, out of England, that he may ensconce him in his “Court of Women.” Mr. Gribble coolly denies (pp. 35-37) that Chateaubriand ever called upon George Washington, at Philadelphia,—though telling evidence of that visit has been found at the Congressional Library at Washington, and twice laid before the reading public (“Publications of the Modern Language Association,” June, 1907).

† There has very recently appeared (Paris: Emile-Paul) a volume, “Les Cahiers de Madame de Chateaubriand Publiés Intégralement avec Introduction et Notes, par J. Ladreit de Lacharrière.” It is almost twenty years since M. Pailhès discovered these memoirs, which remained in the hands of Chateaubriand's descendants; but even M. Pailhès never published them in their entirety. That act was left to M. de Lacharrière. The “Cahiers” make a readable supplement to the “Mémoires d'Outre-tombe.”

briand been “romanticising” this part of his own life, he would have made the amount smaller by at least one-half. And yet, on occasion, the writer did unmistakably “touch up” the record of his English exile. Story-tellers by profession seem almost always to forget that the plain truth is as romantic as their fairest and remotest fancies. But Chateaubriand had always too high a regard for appearances; and, besides, he had more preoccupations than that of the writer who seeks only to interest his public. Most of all he sought to prove René unique,—as different from other men as Rousseau himself, and no less different from Rousseau. England teemed, in post-revolutionary times, with French gentlemen reduced to giving language lessons; most of them, according to Chateaubriand himself, were thoroughly incompetent. And did he not write in the “*Essai sur les Révolutions*,” in the chapter, “Aux Infortunés,” that he who is of high rank (*d'un ordre supérieur*) must regard as the greatest of all possible misfortunes to be obliged to renounce the free exercise of his faculties (*de renoncer aux facultés de son âme*) and to pass his days in teaching his neighbor's stupid children their *a, b, c's* (*à faire des mots aux stupides enfants de son voisin*)? “Such a man would sooner die of hunger than procure, at such a price, the necessities of life.” Holding these views, it is small wonder that René concealed the true nature of his occupation during the years of his obscurity.

Let us not, however, dwell upon the bad taste of that concealment. It must have seemed to him a too banal matter, his going down from London to take a place in Mr. Brightley's private school at Becles, in sleepy old Suffolk: a county that was to remind him almost startlingly of his own Brittany. He spins, then, a yarn about a society of Suffolk gentlemen, headed by the Rev. “B. S.” (Bence Sparrow), who were engaged in antiquarian research. These supposititious antiquarians engaged Chateaubriand to decipher the thirteenth-century manuscripts, composed in French, which formed one part of the collections. This, at least, is one of the romances to be found in the “*Mémoires*.” The true story of Chateaubriand's stay at Becles is set down in the new book by M. Le Braz,—and it is interesting enough to have engaged Chateaubriand himself. Here one may read (not for the first time) that Chateaubriand's incorrigible pupils called him “Monsieur Shatterbrain.” Other pupils were the ladies of the nearby country-seats,—all of them incontinent to have their French pronunciation polished off by the well-born and handsome young man who called himself in America, “M. de Combours.”

The tale of his little flirtations at Becles is innocent enough. René was, however, more than a professor of French conversation and French literature. He posed, too, as an amateur disciple of Lavater. The ladies at Bence Sparrow's rectory gave him unsigned specimens of their handwriting, and he amused them with the characters he deduced. He

numbered the sheets of paper on which the samples of handwriting were offered him; he then drew pleasing portraits of the various numbers. Number two was, he said, "a very pretty young woman. Something of the levity and the elegance of the Nymph. Witty; a lover of pleasure,—à sa mode; sometimes capricious; a little peevish, even. Capable of hate and of love. Generous and good. No great talker." What woman would not be delighted to be found by so charming a French teacher and graphologue, *capable de haine et d'amour*,—witty, withal, and combining the levity and the elegance of the Nymph?

III.

Chateaubriand's traffic with the fair women of Suffolk was not confined to readings of their chirography. (His stay there had, too, its interludes of botanising,—for, like Rousseau and Bernardin before him, he occupied himself with herborizing: "armed with his scissors, style, and glass.") For, after Beccles, came Bungay: "twin-village" to Beccles; and at Bungay was enacted the comedy which is at once the most absorbing and the most serious of all the English comedies in which Chateaubriand was a principal. It was at Bungay that John Ives dwelled,—the clergyman already spoken of: he whose earlier parish had lain over-seas, the father of the Charlotte whom Chateaubriand immortalized by loving; and Charlotte was, beyond a doubt, the "Clarisse" of one of Chateaubriand's rare poems:

"Oui, je me plais, Clarisse à la saison tardive,
Image de cet âge où le temps m'a conduit;
Du vent à tes foyers j'aime ta voix plaintive
Durant la longue nuit . . ."

Chateaubriand was twenty-seven when he wrote his verses. Clarisse (Charlotte Ives, that is) was but fifteen,— "Juliet's age," M. Le Braz reminds us. To the Juliet of the clergyman's daughter, Chateaubriand played Romeo. Those who know the portraits of the Frenchman need not be told how well he looked the part. And doubtless he acted it as well as if there were no Madame Romeo pining for him somewhere in Brittany.

IV.

At Bungay, as at Beccles, Chateaubriand supported himself by teaching his language to the Islanders. It was, doubtless, this occupation of his that brought him into intimate relations with the Vicar's daughter; though long before the climacteric winter of 1795–1796 he was, if one may believe his own story, hospitably received in the Vicar's home. "The young lady questioned me about France, about literature; and she asked me to indicate a course of reading for her. She wished particularly to know the Italian authors, and begged me to give her some notes on the 'Divine Comedy' and the 'Jerusalem.'" So the "Mémoires."

We have seen that at Beccles Rectory Chateaubriand came to give lessons in French conversation and remained to demonstrate his proficiency in chirography. At the Vicarage, he went a stage further. Everything conspired to establish the young man on

terms of peculiar intimacy with this household. There was a triple bond between the young stranger and the bibulous parson: literature, port wine, and America. And the Vicar's family was in the goodness of its heart disposed to shelter and repose the stranger fallen on his seven lean years. Seated at the Vicar's table, where there was always plenty, and never a touch of ostentation, the exile found himself at home as nowhere else. Enconced in the snug ingle-nook, he felt that true contentment which belongs to us only when we are sure of our welcome. He felt himself no longer "an object of curiosity." At his ease there, he was in a mood to be delighted by every action, every trait, every expression, of his generous hosts. "If I could have been told that I was to spend all the rest of my days buried in the bosom of this retiring family, I should have died of pleasure," he confessed in his "Mémoires," many years after. The Vicar's daughter joined to the charm of youth the quality of intelligence. "Like the Francesca and the Paolo of the 'Divine Comedy' that they pored over, it was in bending their heads over the same book that they took possession of one another's heart." Sinful, all this, on the part of the Paolo—the Romeo—the René—who had a wife in France (albeit a wife only in name). Still, it is worth while to remember that Chateaubriand regarded himself at this period as a doomed man. Had not Dr. Goodwyn, author of the "Dissertatio Medica de morte Submersorum," in some sort abridged his responsibilities, in warning him that his life was to be a short one? But, what is most significant of all, René was René!

For these were the days when Chateaubriand was working at his American novels, and elaborating the histories of René and Céluta. Perhaps he was hardly deceived in feeling that a curse lay upon him and on all he loved.

"To love and to suffer was the double fatality that he imposed upon whomsoever approached his person. Cast into the world like a great misfortune, his pernicious influence was communicated to those about him. It is thus that there are trees, beautiful to the eye, to breathe whose air or to enjoy whose shade is death."*

Chateaubriand was fully persuaded of this fatality; fully convinced that he exerted his baneful influence, willy-nilly. *Il y avait dans René quelque chose de dominateur, qui s'emparait fortement de l'âme.* It would seem that the obsession of self was so strong with René that he believed it to extend to all those in his circle: nor was he altogether wrong. And, just as his readings in the library of the returned missionary may well have spurred him on to the production of his pseudo-scientific chapters, and furnished him with much of the material for his narratives of American travels, real and imagined, so would his relations with Charlotte seem to have suggested more than one passage of those same travels and of his American novels. "In my opinion," Professor Dick has written, "a great part of the idyll of Bungay passed over into the novel of

* "Les Natchez," 6d. Pourrat (1836), t. I, p. 208.

'René,' the person of Chateaubriand adding itself to the person of Lucile, and confusing itself with her to form the strange personage of Amélie. Amélie, in so far as she is René's sister, is Lucile; in so far as she is his sweetheart, she is Charlotte." And at the conclusion of his book on Chateaubriand in England, M. Le Braz expresses, quite without presumption, his hope

"to have established that Atala is Charlotte, and that 'Les Amours de deux Sauvages dans le Desert,' if they had, perhaps, the original object of 'painting' the fraternal ardours of Lucile and of François-René in the desert of Combours, did not find their essential theme, and were not fixed in their definitive form till Love, Love without epithet, Love in the singular, had enriched the heart and the genius of Chactas, returned from America. It is Charlotte, again, who, in the 'Natchez,' appears to us with the features of Céluta — whose very name seems to have been formed from hers. It is she, finally, who, in her third and final incarnation, is brought to life under Greek skies to follow Eudore into the arena of the 'Martyrs.' Yes, the daughter of the 'priest of Honner,' *Cymodocée aux beaux bras*, . . . *Cymodocée, cet astre charmant*, rose in the poet's imagination, not from the clear horizons of Hellenic Arcady, but from the 'confused and vapoury' distance of Arcadian Bungay."

M. Le Braz is, like Chateaubriand, a Breton — like him, a poet.

V.

In following the fortunes of Charlotte Ives as a literary inspiration, we must not altogether forget the unlucky Charlotte of real experience. Chateaubriand never lost the memory of Charlotte's large dark eyes. Memory, indeed, was all that was left to him after the *dénouement* of the little tragedy. A fall from a horse — from his favorite white pony, it may well be — laid him up toward the end of the winter of 1795-1796. An accident to your hero, a not too serious accident, is ever a finishing touch to your romantic pieces. *Il ne faut jurer de rien* . . . And the young French teacher, suffering from his unhorsing, was cared for at the Vicarage. By turns they nursed him, — the worthy port-soaked clergyman, the gentle mother, and brown-eyed Charlotte, "who was an excellent musician." The clergyman told all over again the tale of his American adventures. Mrs. Ives took the place of the aged woman who was so soon, in dying, to lead back into the fold this erring sheep (*J'ai pleuré,—et j'ai cru*). Charlotte Ives read to him — sang to him — listened to phrase-making out of the "Natchez." It was as pretty a diversion on a penny whistle as anything in "Richard Feverel" — while it lasted.

Without being wealthy, the Vicar of St. Margaret's was removed from want. Like his wife, too, he seems to have been unworldly in his plans for his daughter. Her happiness came first: that much is certain. Nor did this couple forget (nor their daughter, either) that the young Frenchman whom they befriended was, while a pedagogue by trade, a peer of France by birth. In fine, they were resolved to make it a happy family — an eighteenth-century *entente cordiale*. Chateaubriand was on the point of going to London to read the proof of his first book. Let us turn to the "Mémoires":

"'Sir,' she [Mrs. Ives] said in English, you behold my confusion: I do not know if Charlotte pleases you, but . . . my daughter has certainly conceived an attachment for you. Mr. Ives and I have consulted together: you suit us in every respect. We believe you will make our daughter happy. You no longer possess a country . . . what is there to take you back to France? Until you inherit what we have, you will live with us.'

"Of all the sorrows that I had undergone, this was the sorest and the greatest. I threw myself at Mrs. Ives's feet; I covered her hands with my kisses and my tears. She thought that I was weeping for joy, and . . . stretched her arm out to pull the bell-rope; she called her husband and daughter.

'Stop!' I cried. 'I am a married man!'

Thackeray wrote, it will be remembered,

"Now Charlotte was a married lady,
And a moral man was Werther."

In Chateaubriand's romantic case, the situation was reversed.

VI.

A sordid ending for the tragi-comedy, an ending not without grim humor. But let us proceed to the anti-climax. Life is seldom without a variety of these. Let us, then, look in upon the wedding of Charlotte Ives, on the seventh of April, 1806, to Samuel Sutton, later Rear-Admiral. No, on second thought we will do well to absent ourselves. We will not attend, either, the subsequent meetings of Mrs. Sutton — a widow with three sons — and her first lover: school-teacher no longer, but now Ambassador of France. The romance is deflowered; if it be true that George Crabbe, the Suffolk poet, had it in mind when he composed his poem of "The Deserted Wife," that need not surprise us, — what subject *wouldn't* Crabbe have used, had the fancy possessed him? But one does not care to linger over this subject. Who would contribute to those inky streams of sentimentality and pruriency poured out by latter-day writers about Chateaubriand?

I have exceeded the limits of a review, yet started only to review the book with mention of which this paper was begun. For it is pleasant to see it demonstrated — as demonstrated it is on every page of M. Le Braz's volume — that a close personal study of a very indiscreet man of genius may lead to something better than the accumulation of details, now scandalous, now simply trivial. The new contribution to our knowledge of the man and the craftsman during the most critical period of his career does more than yield to future biographers numerous interesting personalia. The reader of M. Le Braz returns to the old-fashioned romances of Chateaubriand — so vitally important in the history of nineteenth-century fiction, so eloquent and

* This little-known tale of Crabbe's remains in MS. See "George Crabbe and his Times," by René Huchon, translated by Frederick Clarke, M. A., London (Murray), 1907, pp. 440; 515-516. See likewise "Au Pays d'Exil de Chateaubriand," pp. 208 seq. The meeting between Chateaubriand as Ambassador and Mrs. (not "Lady") Sutton seems to have taken place at London between April and September, 1822; it was the significant date of June 16, 1822, that the Rev. Crabbe set to the first page of his MS. poem.

so vivid in themselves — with new zest and a quickened understanding. And whatever we may think of René, judged on his own confessions, one can but be charitably disposed toward the deceiver whose misadventures are traced for us with the deftness of his most recent chronicler. It is a charming excursion, — one's arm-chair journey "Au Pays d'Exil de Chateaubriand."

WARREN BARTON BLAKE.

CASUAL COMMENT.

A SIMPLE TEST OF WIT AND HUMOR has been discovered by the Simplified Spelling Board. In the current issue of the "Simplified Spelling Bulletin" occurs an editorial entitled "Their Penury of Wit," which gives one to understand that advocacy of simplified spelling argues a capacity for wit and humor in the advocate, whereas opposition is indicative of a lack thereof in the opponent; for "humor implies a tolerance of mind, a sense of human limitations, an absence of conceit, a kindly, genial atmosphere, in which understanding and good nature unite to keep the mind level and democratic, but undeluded." Therefore, "persons who commit themselves to the wholly unintellectual idea that a common human invention and custom like English spelling, can not be, and ought not to be, improved in any way, are by the very conditions of their existence deprived of wit and humor." Fortunately the same editorial page contains by chance an example of wit, or at least of sarcasm, as conceived by the genially tolerant simplified speller. Referring to the summer session of the Iowa State Teachers College, the good-natured, level-minded, and democratic writer says: "In the Bulletin giving the courses for the Summer Term of 1910 twelve professors are entered each as 'hed of the department' in which he works, and one lady is described as 'hed critic' in the department of training and teaching. Can such things be, and overcome us in the Summer Term, without our special wonder? Can it be that these teachers use their *heds* — learn with their *heds*, criticize with their *heds*? What will become of a college where the teachers use their *heds* even in spelling?" We ourselves are "overcome," and shall henceforth rarely attempt to be facetious at the expense of simplified spelling.

THE NEW OXFORD MOVEMENT, as it may prove worthy of being called, under its present masterful Chancellor, Lord Curzon of Kedleston, promises to put fresh life into that ancient seat of learning, to do away with some of the time-honored absurdities in its administration, and to bring it more closely in touch with the outside world. The Chancellor's "Principles and Methods of University Reform," issued seven or eight months ago, has been followed, after thorough study of the subject on the part of the Hebdomadal Council, the supreme governing body of the University, by a hundred-page volume

of recommendations of its own. Between the two, the Chancellor and the Council, many rumors have come into being concerning possible future technical and commercial courses to be offered at Oxford, and concerning the more than possible dropping of Greek as a compulsory study. But we still hope that the remorseless march of "progress," industrial and practical, impatient of tradition and abhorrent of sentiment, will spare for a few generations longer the venerable honors course in *litterae humaniores* that is thought to-day to have equipped for their present high and influential positions many men prominent in both houses of Parliament, in the civil service at home and abroad, and in journalism, to say nothing of those more strictly devoted to learning and literature. London and Leeds and Birmingham have schools and colleges for scientific and technical and commercial studies; let Oxford and Cambridge preserve as long as possible the atmosphere and the traditions that are of so much more value to the world than any "get-there-quick" curriculum of bread-winning electives.

A QUESTION OF BRISKNESS IN BOOK CIRCULATION is involved in the Grand Rapids Public Library's report of book renewals for the past year. Only a little more than three and one-half per cent of the books issued for home use were renewed at the end of two weeks for a like period; and yet the librarian adds: "It is the unanimous opinion of the heads of the departments that it would be advisable to abolish the renewing of books, and to issue all books, except 7-day books, for a straight period of four weeks, without renewal." Would not this considerably increase the number of unsuccessful applications for desired works? The bulk of the books that circulate at all are drawn, at one time or another, by the "general reader," as we like to call him; and to lengthen the retention period would be to curtail the general usefulness of the books. Moreover, would it not also prove, in some degree, a discourager of diligence and an encourager of waste of time? With a month before one in which to read a book, the chances are more than a few that it will not be even opened until the third week, and perhaps not opened at all. Long ago the Boston Public Library abolished renewals altogether, making two weeks the inexorable limit, with results apparently not unsatisfactory.

THE JAPANESE CONCEPTION OF POETRY, as expressed by Baron Takasaki, who for twenty-five years has held the high position of chief of the poetry office, or, as we should say, poet laureate, merits attention. He says: "Uta, or poetry, is nothing but the human heart; poetry is born with man, the Japanese uta with the Japanese and Japan. There is nothing more absurd than to try to learn how to write poetry; we have only to make our own soul nobler and truer, and that is poetry. To give it a voice seems to me a secondary sort of thing; if we have our own voice, we should sing,

as simply and truly as the bird or the wind. . . . Poetry is not an art: I protest against its becoming artificial. Poetry is not to be made, but sung. Poetry is nothing but the true heart." The short poem of thirty-one syllables, so common in Japanese literature, has a simplicity and spontaneity in accord with this definition of poetry, and seems to be written, or uttered, by persons in all walks of life, as the natural and inevitable mode of expressing a striking or beautiful thought. The Mikado himself is said to be a skilled maker of these bits of verse, some thousands of which are now credited to him. But Baron Takasaki's definition of poetry as "nothing but the true heart" is, with all its fine suggestiveness, rather too vague to be useful.

THE CLOSE OF A FORTY-YEARS LIBRARY RECORD came with the recent death of James L. Whitney, who for almost forty-one years had been connected with the Boston Public Library, and had held the office of librarian for four years, from 1899 to 1903. A college graduate (Yale '56) and throughout his long life a close student and something of a writer and editor, he trained himself for librarianship, so far as he had any training, in the book business, being for years one of the proprietors of the Old Corner Bookstore in Springfield, Mass. Entering the service of the Boston library in 1869, he concerned himself especially with the perfecting of its catalogues and with the study and arrangement of its manuscripts. His catalogue of the Ticknor library of Spanish works is widely known and is highly valued for its scholarly excellence. The only survivor of the seven more or less remarkable brothers and sisters of whom James Lyman was one of the most gifted is now Mr. Henry M. Whitney, librarian of the Blackstone Memorial Library at Branford, Connecticut. Josiah Dwight Whitney, the geologist, and William Dwight Whitney, the philologist, were of this famous family, the father being Josiah Dwight Whitney of Northampton.

GLIMPSES OF GREATNESS, in the flesh, living and moving before us, we are nearly all ready to scramble for and, if necessary, to suffer considerable crushing and bruising for the sake of obtaining. Can one imagine anything more enviable than to find oneself in the position described by Mr. Ford Madox Hueffer in the October "Harper's Magazine"? It was once his fortune—doubtless his too-little-appreciated fortune—as a boy to have Carlyle describe to him, at his grandfather's request, the occasion on which he, Carlyle, had gained a near and leisurely view of Schiller and Goethe drinking coffee together, under a May tree in bloom, in a garden restaurant at Weimar. By the judicious bestowal of a thaler upon a waiter he had obtained the privilege of donning the servant's white apron and ministering to the wants of those two famous men as they sat, in court dress, with wigs and swords, at a damask-covered table. To have seen Shelley plain has, we know, been accounted a scarcely believable happi-

ness. To have seen Schiller and Goethe plain, and to be privileged to speak to them, if only as a waiter, and to have them speak to you again, or even do nothing more than graciously nod in reply and perhaps bestow a modest *trinkgeld*, must be almost the pinnacle of bliss. And it is something to have seen the man (and that man Carlyle) who saw Goethe and Schiller. In fact, some might rate Mr. Hueffer's good luck as the greater.

A MAKER OF MILITARY NOVELS that have a continent-wide if not a world-wide popularity relates some passages of personal history, under the title "Thirty Years of Peneecraft," in the current "Lippincott's Magazine." "The few months spent in '61 in front of Washington," says the writer, whom it is almost superfluous to name as Captain Charles King, "with my father's brigade, had filled my heart with enthusiasm for the volunteers, especially the men of Wisconsin, Massachusetts and Vermont, with whom we were associated. Even to enter West Point, it was hard to leave them." In its author's opinion, "Between the Lines" contains some of his very best and strongest writing, notably "the description of the great cavalry fight on the right flank the third day of Gettysburg." As so often happens when a romancer introduces a bit of veritable reality into his story, this stirring scene was pronounced by at least one prominent critic "a mythical combat," and it was the consequent dispute upon this point that sent the sales of the book so quickly into the thousands.

THE TRAVELLING LIBRARY AT THE COUNTY FAIR now vies, in Vermont and Minnesota, with pigs, pumpkins, and pink lemonade (and several other things) in courting the attention of the rural public. At White River Junction, Morrisville, and Ludlow, in Vermont, and at Waseca, Worthington, Mankato, Austin, and elsewhere in Minnesota, travelling libraries, especially selected for the entertainment and the instruction of farmers and their families, formed a part of this autumn's attractions at the annual "cattle show," as it is still generally called in rural New England. The Minnesota plan was to exhibit at each fair two twenty-five-volume libraries, one of practically useful agricultural works, and the other of miscellaneous and entertaining literature. Vermont added a pictorial section to its libraries, which were of three kinds,—study-club libraries, school libraries, and general libraries.

THE RECENT PASSING OF AN OLD-TIME PUBLISHER, Joseph Abner Harper, calls to mind the founding of the house of Harper nearly a century ago, or ninety-three years, more exactly. The deceased was the son of Colonel John Harper, one of the four brothers who laid the foundations of the present great establishment in Franklin Square. Entering the house in 1852, he maintained his active and useful connection with it for thirty-five years, devoting his energies especially to the educa-

tional publications of the firm. Those of middle age can recall the Harper imprint on many a school-book thumbed by them (not infrequently with tears and groans) in the never-appreciated halcyon days of childhood. But the advent of the specialist in textbook manufacture brought to a close, for the time being at least, the Harpers' activities in this department of their business, and Joseph Abner Harper retired to a quiet life. The death of this representative of an older order and more primitive methods in the publishing world is regretted even by those who were unacquainted with him.

AERONAUTICAL EFFECTS IN LITERATURE may now be watched for with increasing chances of success in the quest. Several years ago Professor Simon Newcomb gave us his ingenious and fascinating study in aeronautical fiction, "His Wisdom the Defender," and Mr. H. G. Wells has also distinguished himself in this field. What the automobile has been to the popular and prolific Mr. and Mrs. Williamson, and to countless other story-writers of the past decade, the airship is likely to be to the fiction-maker of the near future. And, by the way, considering the matter of aeronautics in its larger relations, we are reminded of Sir Hiram Maxim's prediction in his introduction to Mr. R. P. Hearne's lately-published "Airships in Peace and War." He believes that what electricity was to the last century in its marvellous progress, aerial navigation will be to the present century.

A SPLENDID TRIBUTE TO JOHN HAY'S MEMORY has been offered by those friends of Brown University to whose generosity it is indebted for the John Hay Memorial Library, just completed but not to be dedicated until Nov. 11. The city of Providence is now probably better equipped with library facilities than any other place of its size, and President Faunce, in his address to the students at the opening of this college year, did well to emphasize the fact and to urge upon them the desirability of right habits of reading. They were exhorted to read for pleasure and to read for power. "Read some book for no earthly reason except that you want to," said he; "and the man who does not want to read at all—may the Lord have mercy on his mind!"

COMMUNICATIONS.

MACAULAY AND THE WRITING OF HISTORY.

(To the Editor of THE DIAL.)

The communication in your issue of October 1, regarding the present-day writing of history, in which the writer holds a strong brief for Macaulay as against the modern historian, has much of truth in it so far as it goes. The charm and effectiveness of Macaulay's style are universally admitted. It is true that under the sway of Darwin and his followers, there were some historical writers who once believed that history could be made a science. But there is a difference between history as a science and scientific methods in history.

The intense specialization of research to-day has undoubtedly resulted in the production of much dry reading material; and the disposition of the universities to print every doctor's dissertation is burdening library book shelves with many works which are of value chiefly as evidence of their authors' elementary training in the science of historical research, rather than as original contributions to historical knowledge.

The weak point in your correspondent's communication is not what he asserts, but what he omits. In the first place, Macaulay was a great literary artist, and an artist is the favored child of genius. There are few like unto him in many generations. Greece had but one Thucydides, Rome but one Tacitus, England has had but one Macaulay. The criticisms of Mr. Hutson lie at the threshold of the generation of the middle of the nineteenth century quite as much as at the feet of historical writers to-day. What of Macaulay's contemporaries? Grote was a great and conscientious scholar, but his style is dull and pedestrian when compared with the vivid and vigorous style of Macaulay. What of the overlaid, turgid rhetoric of Sir Francis Palgrave? And the labored rhetorical form of Merivale? Is Hallam brilliant or solid?

Again, the point of view of historical writing has changed since Macaulay's time. The thoughts of men have widened with the process of the suns. With the exception of Macaulay's brilliant third chapter, upon the condition of England in 1685, his history is purely political history. Now perhaps the most striking characteristic of historiography since Macaulay died in 1859 is the fact that the bearing of economic and social phenomena upon history has been so largely recognized. The economic and social interpretation of history succeeded the political interpretation of history during the last half of the nineteenth century. The point of view, as well as the things seen from it, have changed, and it was inevitable that the change should revolutionize the method and form of historical composition. Since Darwin, it has not been possible to write history as Macaulay and Michelet wrote it. Despite Mr. Hutson's strictures, the small obscure investigator of local history and of the fine points of history has his uses. Darwin's famous work upon "The Origin of Vegetable Mould" proved the wonderful importance of earthworms in the economy of nature. So, too, the patient historical investigator of small things has his part in the larger economy of historical writing. The day has gone by of purely political or dynastic or military history. The ideal history would be the history of all the activities of an entire nation or people within a given period or country. Economic and social history is the response to this demand, and the end is not yet. Signs are not wanting that we are upon the verge of a psychological interpretation of history. The present vogue of Ferrero is largely due to this element in his Roman history. The late Professor William James's "Varieties of Religious Experience" has already exerted an influence upon French and German historical investigation. It is certain that an immense field of research along psychological lines is open before the student of history in the future. It is to the young historian that this work must fall. How far the trained historian of the present can go astray in historical interpretation is shown by the late Father Denifle's failure to write the history of German mysticism in the sixteenth century. His "Luther und Luthertum in der Ersten Entwicklung," though written by a highly-trained historian, has serious

shortcomings, not so much because the author was a Catholic but because of his lack of psychological insight.

In the sphere of mediæval history in particular, the psychological interpretation of history will find a great field of activity. We yet know very imperfectly the history of Europe from the fifth to the eleventh centuries so far as the great mass of the people is concerned. The Lives of the Saints must furnish us information as to how the *minores* and *minores* of the barbaric codes and the millions in serfdom looked at life in these great centuries of transition.

Mr. Hutson seems to think that Macaulay has been cast down from his high eminence. I think it may be safely said that this is not so, and that he still retains the homage of the historical world. Freeman admired him greatly and endeavored to form his style after that of Macaulay, and Mr. James Ford Rhodes, in his recent volume of Historical Essays, has most interestingly recounted his attempts to form his style of composition particularly after that of Macaulay.

It comes back to what was said in the beginning. Macaulay was born with the gift of consummate literary expression, even as the poet is born with high qualities of imagination and an exquisite sense of rhythm. The breed of modern historical writers has not degenerated (to go no further than the English-speaking world) in the persons of Lecky and Creighton and Hodgkin and Maitland and Parkman and Mr. Rhodes. If we pass to France we are on even firmer footing. United with an inherited grace of style, modern French historiography possesses a scientific thoroughness that is the peer of the scholarly world of to-day. There are pages of Renan that seem almost a miracle of literary expression combined with patient scientific effort. Who that has read his marvellous character-sketch of the emperor Hadrian can doubt this? Only the most careful analysis reveals the thoroughness of the research, so exquisite is the literary style. The first paragraph establishes the historical and geographical milieu, the information in which is borrowed from the life of Hadrian, Chapter XIX, in the *Historiæ Augustæ*. Then follows the unfolding of the general idea which Renan wishes to develop, — that of the reintegration of the Roman world under the Antonines. The facts he cites to prove it are all derived from documents or monuments, especially the latter — the remains of Hadrian's villa near Tivoli, the inscriptions and other vestiges of Roman culture in Africa, Egypt, Phœnicia. The activity of Roman municipal life in the second century A. D. is proved from the vast number of inscriptions in the *Corpus Inscriptionum Græcarum*. Finally, the entire account is closed with a masterly paragraph summarizing the whole. Macaulay himself would have envied the precision of Renan's analysis, his constructive synthesis, the cogency of his reasoning, the exquisite grace of his style. Nowhere in historical literature, I venture to say, is there a finer example of the perfect combination of scientific historical research with the art of literary expression.

The same observations are true also, though perhaps in less degree, of Fustel de Coulanges, Alfred Rambaud, Achille Luchaire, and Ernest Lavisse. These characteristics are universally recognized in the case of the first and the last. But who that has read Luchaire's four volumes upon Pope Innocent III. will forget his picture of the greatest of the pontiffs, or the description of mediæval Toulouse? In these volumes Luchaire concealed a remarkable erudition under the garment of a style woven without seam and almost matchless in texture.

Even when we pass to Germany, proverbially the home of dry-as-dust historical prose, the writing of vivid and powerful history has its example. Ranke's prose is classic. Treitschke's *Deutsche Geschichte* is almost as brilliant and quite as partisan as Macaulay's History of England. The limpidity of Giesebrecht's *Kaiserzeit* is equalled by the thoroughness of his scholarship.

To sum up. English poetry has had but one Shakespeare; English prose has had but one Macaulay. An art like unto theirs was a gift of the gods. But is there not as great a charm — in some sense a greater charm — in that conscientious endeavor minutely to present historical truth without fear and without reproach, which is, as Coulanges finely said, the chastity of history? The spirit of historical research was never broader or deeper than now, and that spirit is the spirit of truth. "Human affairs," said Richter, "are neither to be laughed at nor wept over, but to be understood." And to the truth of that utterance a host of historical scholars to-day are testifying, both in Europe and America.

J. W. T.

Chicago, Oct. 10, 1910.

THE JOURNALIZED SHORT-STORY: A MAGAZINE EDITOR'S VIEW.

(To the Editor of THE DIAL.)

I am not pessimistic regarding the present state of the short-story in America. It seems to me that it is rapidly moving forward in an evolution which is characteristic of all literary development. Speaking broadly, and not forgetting considerable noteworthy individual attainment, the short-story is now in its period of power; later will come the beauty of fineness. Just because the modern short-story differs from mere fictional narrative (whether sketch or tale) the story plot, with its emphasis upon complication and dénouement, is quite primary and essential. The story is the big thing. Finish, style, literary appeal, are not fundamental to a yarn of grip and movement, but are superstructural. They are, however, vital to a perfect, or even to a really good, short-story, whether its "body" be robust or delicate. If we must often choose between story and style, we choose story and turn elsewhere for style. Now and then we get both.

Now here is where the journalistic short-story, so characteristic of the "new" magazine, is of value as a part in the general progress of the short-story teller's art: it exhibits a rapidly growing sense of what is vital, and hence interesting, in plot, in situation, in surprise, in character, in all the groundwork of a good (by which I now mean well-constructed, sincere, and interesting) short-story. So I do not decry the present-day emphasis upon structural vigor and movement. It is a very important youthful step which shall soon lead the short-story on to the height of literature. What I do decry is the opinion of many that this journalistic short-story, concoction of swift intrigue, of robustness tragedy, of loud comicality, is the best kind of short-story. It is only a good kind imperfectly wrought, through too great insistence upon power at the expense of truth and beauty — an indictment which is justly chargeable to our whole national life.

Let the "successful" writer of to-day add to plot and movement that charm of style, that purity of diction, that inner spiritual light, which alone can infuse vigor with fineness. It is the next step and a necessary one if the American short-story is to be literature.

There are not enough delicately wrought yet vital stories to go around. Not all editors are victims of bad taste.

But I am confident that we are moving surely in the right direction. All of this present-day seeking for "body," for vigor and action, must be regarded as our intense American desire to do a thing forcefully. By and by will come, for the short-story as for the novel, a general appreciation of and striving after the finer literary qualities, to which some of our writers of light and leading have already attained—a few of them, alas, to the complete attenuation of "the story" itself.

J. BERG ESENWEIN.

Philadelphia, Oct. 8, 1910.

IMAGINATION AND THE MODERN SHORT-STORY.

(To the Editor of THE DIAL.)

In returning to me recently a few tales in which I had attempted to treat some South American experiences with a large blend of imagination, the editor of a widely-circulated journal stated that he could not use three classes of matter,—fairy stories (meaning the supernatural), romance, and tragedy. It seems to me that this statement is a good comment on Mr. Canby's interesting and able communication in your last issue. What in the world is there left to make short stories out of when the above things are eliminated? There is really left only—Fact. I think when Mr. Gradgrind died he was cut up like Romeo into twenty thousand bits and each one of these bits is now, not a star, but an American Editor.

The failure of imagination,—that accounts for the decline in the art of short story-writing, for style follows imagination as daylight does the sun. Buloz, the great French editor, was once offered an article on God. "God!" he said. "There is no actuality in that." The American Editor only sees actuality in what is under his nose. Imagine Colonel Higginson's "Monarch of Dreams," one of the greatest short stories ever written, being offered to the editor of any present American magazine. It would certainly be returned to the author with pitying commiseration, and the advice to get in touch with the people.

But humanity cannot get along without imagination. Expel it with a pitchfork, it will return. So our short-story writers stretch and dilate their facts until our magazines are a wild whirl of college Amadis, American princesses, dress suits, automobiles, slumming, and Rockefeller millions. The total result is as unvarnished as the Arabian Nights, and infinitely less full of meaning.

There was a gradual culmination in the American short-story through Irving, Hawthorne, and Poe. There has been an accelerating decline ever since, save where the lift of Bret Harte came in. He gave the world a new school, compounding his art, as all the masters have done, out of a few grains of fact and an immense proportion of fancy.

CHARLES LEONARD MOORE.

Philadelphia, Oct. 6, 1910.

A GREAT FRENCH LIBRARIAN.

(To the Editor of THE DIAL.)

Permit me to add a few words to your comment on the death of Léopold Delisle. He was, at the time of his death, librarian of the library at Chantilly, which was bequeathed to the Institut de France by the late due D'Aumale, and had served in this capacity since he,

in 1905, was dismissed from the office of administrator of the Bibliothèque Nationale, after thirty-four years of faithful, assiduous, and successful administration. His dismissal came like a bolt from a clear sky, and astounded his numerous personal friends as well as all whom he had assisted in his official capacity, by its quite apparent injustice. So far from being the cause of the difficulties which surround workers at the Bibliothèque Nationale, Léopold Delisle was directly responsible for the reforms that were introduced there during the years of his incumbency, reforms that tended to make the vast collections of that library available. It may truly be said of Léopold Delisle that he found the Bibliothèque Nationale a mob of books and left it a library indeed. He was a great administrator, a great librarian, one of the few whose names will go down to coming generations. But he was also a great scholar. To quote Fritz Milkan, in his necrology of Delisle in the September number of the *Zentralblatt für Bibliothekswesen*: "It has long been an acknowledged fact, acknowledged by the consensus, not of France alone, but of the world, that the enormous progress of historical science during the latter half of the nineteenth century is due to no one else in so high a degree as it is to him." He was an example of the librarian and scholar combined, to whom the world of scholarship is indebted, not only for important contributions to the advancement of knowledge, but for a successful administration of the world's largest library, an administration which resulted in opening to scholars resources which before his incumbency were inaccessible.

AKSEL G. S. JOSEPHSON.

Chicago, Oct. 8, 1910.

BIOGRAPHY AND SPELLING REFORM.

(To the Editor of THE DIAL.)

In the past few months you have had occasion to record the deaths of five distinguished men—David J. Brewer, Wm. T. Harris, R. W. Gilder, William James, and "Mark Twain." You have paid them fit tribute as they severally departed. But you have failed to mention that they were all of them members of the Simplified Spelling Board,—ardent advocates of a rational endeavor to make the English language fitter for service thruout the world. No doubt this oversight was accidental. No doubt it was due to the fact that they had each of them many other titles to public regard.

But as you have more than once expressed your own desire to leave English spelling alone in its present chaotic condition, and as your comments on our efforts to remove a few of its more obvious absurdities have sometimes seemed to suggest that all simplified spellers were cranks and freaks, I ask your permission to remind your readers that men of the wisdom and of the varied attainments that you have credited to these five leaders of American life were willing to stand up to be counted in behalf of our cause.

BRANDER MATTHEWS.

Columbia University, New York, Oct. 5, 1910.

[With so much to praise in the subjects of our brief appreciations, it should hardly be expected that we would dwell upon those occasional lapses and aberrations which, as in Professor Matthews's own case, may characterize the most estimable of men. *De mortuis nil nisi bonum* would seem to be applicable here.—EDR. THE DIAL.]

The New Books.

TO THE POLE WITH COMMANDER PEARY.*

From the tropical jungles and sun-scorched plains of equatorial Africa, of which Colonel Roosevelt's latest book has been telling an interested public many wonderful things, the attention of that public is now called to the icy terrors and marvels of the Arctic by Commander Peary's account of his crowning achievement, — the attainment, after almost a quarter-century of yearning and striving, of latitude ninety north. "The North Pole," as he entitles his record of this achievement, forms a fitting and satisfying sequel to those earlier narratives of his that have kept the world informed of his gradual approaches toward the final realization of his life's dream. It is such a book as could only be written once in the history of the world, just as the exploit it chronicles is one that is not likely to be repeated — though any prediction as to this would manifestly be rash. At any rate, no first discovery of the North Pole will ever again be possible, and the publishers' chosen adjective for the book, "unique," is not out of place.

The plan for this last and triumphant assault on the Pole embraced four principal features. First, the Smith Sound or American route, offering a land base one hundred miles nearer the goal than is otherwise attainable, was chosen; and, secondly, Cape Sheridan was selected to serve as a winter base, the "Roosevelt" being anchored there after her perilous passage of the Sound. The same choice of route and winter base was made, it will be remembered, three years earlier, when the coveted prize was all but won in a dash to the then "farthest North." Third on this list of essentials comes the sledge with its team of Eskimo dogs, and fourth the Eskimo himself "for the rank and file of the sledge party." Besides the indispensable presence of a strong company of these hardy natives from Cape York onward, a smaller number served in the auxiliary sledging parties when the final move northward over the ice began, and four actually accompanied Commander Peary to the Pole itself. These, with Matthew Henson, the faithful and experienced colored assistant, were the only sharers in the glory of their leader's success at the very

last. Of his band as a whole, all of whom but one (the lamented Professor Marvin, drowned in a lead covered with thin ice) he brought home in safety, the author writes:

"I was extremely fortunate in the personnel of this last and successful expedition, for in choosing the men I had the membership of the previous expedition to draw from. A season in the Arctic is a great test of character. One may know a man better after six months with him beyond the Arctic circle than after a lifetime of acquaintance in cities. There is something — I know not what to call it — in those frozen spaces that brings a man face to face with himself and with his companions; if he is a man, the man comes out; and, if he is a cur, the cur shows as quickly."

The story of the expedition, from the "Roosevelt's" leaving New York, July 6, 1908, to Commander Peary's arrival at the pole, April 6, 1909, and the return of the party in the summer of the latter year, is familiar in outline to every newspaper-reader. In more detail it is known to readers of the magazine that has already published the greater part of the explorer's narrative. But for the complete account, with its one hundred and ten striking illustrations from photographs taken on the spot, eight of them skilfully colored, one must go to the book itself, a few further extracts from which will here be given.

Again and again is the reader made to admire the grim determination and cool courage of the Arctic explorer. Not that any formal and deliberate accounts are given of obstacles overcome or dangers faced; these things are to be read mostly between the lines, now and then in a passing reference or casual mention. For example, the fact that the author has for the last eleven years been obliged to make the best of his way about on feet that northern frosts have reduced literally to stumps, transpires in a natural if not unavoidable explanation of less than a line of print. And again, in a short passage, a few of the negative delights of Arctic sledging are brought within the reader's apprehension.

"It was so cold much of the time on this last journey that the brandy was frozen solid, the petroleum was white and viscid, and the dogs could hardly be seen for the steam of their breath. The minor discomfort of building every night our narrow and uncomfortable snow houses, and the cold bed platform of that igloo on which we must snatch such hours of rest as the exigencies of our desperate enterprise permitted us, seem hardly worth mentioning in comparison with the difficulties of the main proposition itself."

On nights of especial danger, when the parting of the ice under the sleeper's chilly bed might precipitate him into the still more chilly water, the party slept with mittens on; otherwise the

*THE NORTH POLE. Its Discovery in 1909 under the Auspices of the Peary Arctic Club. By Robert E. Peary. With an Introduction by Theodore Roosevelt, and a Foreword by Gilbert H. Grosvenor. Illustrated. New York: Frederick A. Stokes Co.

undressing for the night seems to have consisted of removing the mittens, which were then placed within instant reach. Not infrequently the only pause between two marches was for eating and a short rest, without sleep. Darkness there was none, of course, after the start had fairly been made for the Pole.

The number and variety of mischances that had to be as far as possible guarded against, any one of which might have summarily defeated the object of the expedition, are something appalling to think of, so that it seems little short of a miracle that success was actually achieved. Such a conjunction of favorable, or not too adverse, conditions might not, even with the best of planning and foresight, be encountered again in centuries; and only a man of long special training and of indomitable purpose would be able to take advantage of the opportunity. Colonel Roosevelt well says in his brief Introduction:

"Probably few outsiders realize the well-nigh incredible toil and hardship entailed in such an achievement as Peary's; and fewer still understand how many years of careful training and preparation there must be before the feat can be even attempted with any chance of success. A 'dash for the pole' can be successful only if there have been many preliminary years of painstaking, patient toil. Great physical hardihood and endurance, an iron will and unflinching courage, the power of command, the thirst for adventure, and a keen and far-sighted intelligence — all these must go to the make-up of the successful arctic explorer; and these, and more than these, have gone to the make-up of the chief of successful arctic explorers, of the man who succeeded where hitherto even the best and the bravest had failed."

The Foreword contributed by the editor of the "National Geographic Magazine" concludes a useful eighteen-page sketch of north-polar exploration from the first part of the sixteenth century, with a well-considered tribute to Commander Peary.

"The prize of four centuries of striving yielded at last to the most persistent and scientific attack ever waged against it. Peary's success was made possible by long experience, which gave him a thorough knowledge of the difficulties to be overcome, and by an unusual combination of mental and physical power — a resourcefulness which enabled him to find a way to surmount all obstacles, a tenacity and courage which knew no defeat, and a physical endowment such as nature gives to few men."

The author himself modestly ascribes his success "to experience; to the courage, endurance and devotion of the members of the expedition, who put all there was in them into the work; and to the unswerving faith and loyalty of the officers, members, and friends of the Peary Arctic Club, who furnished the sinews of war, without which nothing could have been accomplished."

In addition to the attainment of the Pole, a small contribution was made to geography by the exploration of Clements Markham Inlet to its head, this being but a few days' journey along the coast of Grant Land from the winter quarters. Another minor event of considerable interest is related in the closing chapter.

"MacMillan while taking tidal observations at Fort Conger on Lady Franklin Bay, to connect our work at Capes Sheridan, Columbia, Bryant, and Jesup with the observations of the Lady Franklin Bay expedition of 1881-83, found still some remains of the supplies of the disastrous Greely expedition of 1881-84. They included canned vegetables, potatoes, hominy, rhubarb, pemmican, tea, and coffee. Strange to say, after the lapse of a quarter of a century, many of these supplies were still in good condition, and some of them were eaten with relish by various members of our party. One of the finds was a text book which had belonged to Lieutenant Kislinsky, who lost his life with the Greely party. Upon its flyleaf it bore this inscription: 'To my dear father, from his affectionate son, Harry Kislinsky. May God be with you and return you safely to us.' Greely's old coat was also found lying on the ground. This also was in good condition and I believe MacMillan wore it for some days."

One notes with approval that the book contains only two references, brief and colorless, to Dr. Frederick A. Cook; and Mr. Harry Whitney's name likewise occurs twice. Three appended papers give tidal and other observations; facsimiles of certain other important observations, and of original certificates relating to the polar sledge journey; and a "Report of the sub-committee of the National Geographic Society on Peary's Records, and Some of the Honors Awarded for the Attainment of the Pole." An index and a large map conclude the volume. The handsome workmanship of the book, with its many fine illustrations, obtained in some cases under unusual difficulties, calls for unstinted praise. It is indeed a "unique" record of a heroic achievement.

PERCY F. BICKNELL.

THE LAW AND GOSPEL OF ART.*

The difficulty of finding an appropriate and effective title has kept many a worthy book from coming to the attention of the class of readers who would find most profit in reading it. In naming his masterly analysis of the philosophy of art in its application to pictorial composition, "Notes on the Science of Picture-Making," the Director of the National Portrait Gallery has heavily handicapped a work which

*NOTES ON THE SCIENCE OF PICTURE-MAKING. By C. J. Holmes, Slade Professor of the Fine Arts in the University of Oxford. New York: D. Appleton & Co.

should be read by everyone interested in the fine arts. It is not, as the title would indicate, a technical treatise for the instruction of art students. Nor is its appeal solely to artists and art critics, though they may read it with advantage. The truth is, Mr. Holmes has written a very remarkable book. In it he has set forth the whole law and gospel of art, carrying the analysis further than other authors have done, and applying it with simple directness to the practical questions involved in making pictures and in forming an intelligent opinion of their merit. Such technical matters as enter into the discussion are dealt with in plain language requiring no special education or familiarity with studio terminology for its comprehension.

A significant note is struck in the opening sentence of the Introduction:

"The blunders which we continually make in our estimates of contemporary painting, and the incessant squabbles between painters themselves, do not argue that art criticism so far has been of much practical use, either to the world in general, or to the limited class of persons who might be expected to read it."

Mr. Holmes then goes on to say:

"So far as the general public is concerned, the æsthetic philosopher may be absolved for his non-success. If he has failed to teach it the principles of reason, judgment, and good taste, no other kind of a philosopher has been much more successful. Yet when we come to the restricted class of educated persons who have been closely connected with the Fine Arts in some capacity or other, the æsthetic philosopher has been more conspicuously ineffective. The musician and the man of letters no longer dispute except over trifles, but artists are still at open war over what would seem to be the very rudiments of taste: School fights with School and Society with Society."

The reasons for this are admittedly not easy to give, and Mr. Holmes perhaps overlooks some of them in ascribing as the principal one the endeavor to formulate a canon of perfect ideal beauty as the foundation of artistic success. There can be little room for doubt, however, of the effect upon ideas respecting the fine arts, of reliance upon such a canon. Not only does the relativity of beauty result in great divergence of views as to the type itself, but, as is pertinently asserted in the book before us, the secondary effects of regarding a fixed canon of ideal beauty as a criterion have been "no less calamitous than its primary statement."

"It was soon recognized by thoughtful minds that this canon not only failed to account for the admitted excellencies of many great works of art but was actually inconsistent with them. To explain the discrepancy 'Truth to Nature,' interpreted in a thousand different senses, was called in; and until the latter half of the nineteenth century (when 'Truth to Nature' began to occupy the field alone), the efforts of painters and critics

alike were devoted to reconciling somehow these shifting opposites. The result has been utter chaos, disastrous to artists both directly and indirectly."

Another stumbling block is found in the appeal to tradition:

"The revival of any past tradition, however splendid its record, is a perilous business; for unless it can be adapted to the decorative and intellectual needs of the period of its renaissance, it will be futile and pedantic."

These words are eminently sound. So also are those with which the introduction closes:

"The true logical foundation of the Fine Arts is inextricably connected with their concrete function, materials, and processes: and no abstract philosophising which has neglected these essential factors has produced any fruit but fine words, conflicting judgments, and bad painting. It is upon the practical sciences of picture-making, of sculpture-making and the like, and not upon any group of abstract ideas, that the æsthetic philosopher of the future will have to erect the complete all-embracing theory which will enable artists to be peaceable, art patrons to be confident, and art critics to be unanimous."

Though the time when such unanimity of opinion will prevail is seemingly far in the future, and widely varying views may be heard on every hand, those expressed by Mr. Holmes in this book are nevertheless in accord with those held by the small circle of the most eminent critics and connoisseurs of the present day. It is not the novelty of the views but the novelty and clarity of their presentment that make the book notable. The cogency of the reasoning is helped by the modesty with which these views are stated: the orderly plan upon which the work is laid out make the answers to many perplexing and oft controverted questions easy to be understood.

In no other way can so accurate an impression of the quality of the book be conveyed as by letting the author speak for himself. What could be more true than the following words? Do they not go to the very root of the questions, how should we paint? and how should we appreciate and judge paintings?

"The true painter's emotion sums up and concentrates his experiences in terms of paint, as the poet sums up his experiences in terms of rhythm. It seizes on the facts of the subject that are essential to pictorial expression and rejects all others. It emphasises these selected facts by all the devices of the painter's art, by rhythm of line, by the spacing and disposition of the masses, by light and shade, by colour, and by the very handling of the paint, till the result is a harmonious pictorial statement in which the various elements unite to serve the artist's purpose."

"To make good pictures the painter needs the stimulus of emotion just as does the poet. . . . We must never forget that the emotion which the painter has to cultivate is not the emotion of the poet, the musician, or the archæologist, but the emotion which is stirred by

the pictorial aspect of things, and by that aspect alone. Whatever charm his subject may have for him by reason of its association with life or literature, he will make a bad picture of it if he allows the thought of this charm to come between him and the thought of its pictorial aspect."

"These conclusions are not mere dicta. They are the result of an extended inquiry that neglects neither the point of view of the artist nor that of the observer, that takes into consideration materials and technical processes as well as the metaphysical basis upon which sound thought must rest. Two more of them insistently invite quotation:

"There is a constant hesitation in the popular mind as to whether the subject-matter of a picture, its inner significance, is more important than its technical expression, its outward decorative aspect. There can be no real doubt as to the truth. As music conveys its meaning to us through the ear, so a picture must convey its meaning to us through the eye. It is through the visible attractiveness of its pattern of interwoven lines and tones and colours that we must be introduced to the significance of the images which the pattern includes. Decoration therefore has always a definite precedence over Significance in all good pictures. The moment the position is reversed; when a canvas appeals to the mind rather than to the eye; when we think of the story it tells before our eyes have been gladdened by the attractiveness of its general appearance — when Significance in short, has taken precedence of Decoration — the thing is an Illustration, not a Picture.

"The great problem in connection with the subject matter of painting is the relation of art to nature. 'Truth to Nature,' as we have seen, is one of those phrases which people are apt to use as if it were an infallible touchstone for works of art, without considering for a moment that, had this been so absolutely, the great masters would not be great, and the best works of art would be those which most nearly resemble our modern colour-photography."

It remains to be said that profound though the book is, it is most pleasant to read. Clearness of thought finds expression in unusual felicity of statement. Few of those who dip into Mr. Holmes's pages will be content to lay the volume aside without going through it more than once.

FREDERICK W. GOOKIN.

BY AND ABOUT MR. SHAW.*

Mr. Bernard Shaw is more written about nowadays than writing. Two of his friends have discussed him brilliantly under the captions of "Heretic" and "Iconoclast"; no book on modern drama or modern Socialism is complete without its fling at him — or its eulogy. Finally

*BERNARD SHAW AS ARTIST-PHILOSOPHER. By Renée M. Deacon. New York: John Lane Company.

SOCIALISM AND SUPERIOR BRAINS. A Reply to Mr. Mallock. By Bernard Shaw. New York: John Lane Company.

Mr. Chesterton has written a characteristically entertaining critical biography, which Mr. Shaw appraised most divertingly in the London "Nation"; and now Miss Renée M. Deacon has produced a sort of student's primer of Shavian philosophy, in which Mr. Shaw's dramatic theory, conception of life, and artistic function are laid down with an uncritical admiration unfortunate for the book but interesting as showing the complete recognition which its gifted subject has received. Heretic and Iconoclast of course, but also prophet; to be defined in simple terms for those who read (because it is the thing) and run.

Meanwhile, "Getting Married," "The Doctor's Dilemma," and "Blanco Posnet" are, according to the publishers, "in press," where they have remained, for reasons best known, probably, to Mr. Shaw, through divers publishing seasons. The only play of Mr. Shaw's that has appeared recently in print is a suffragette farce in one act, intended for amateur production, entitled "Press Cuttings"; and even that has not been brought out on this side of the water. But in the meantime the staid columns of "The Times" have been often leavened by Shavian controversy. There have been tilts with Mr. Frohman over the Repertory Theatre, tilts with the tax-collector over Mrs. Shaw's income tax, tilts with various persons about Socialism, tilts with musical critics about Strauss, tilts, most frequent and most diverting, over the stage censorship. Sometime, perhaps, a book will be made of Mr. Shaw's controversies, and like Whistler's "Gentle Art" it will be a classic in its kind. For if nobody else can write Shaw plays, so nobody can match Mr. Shaw for keen, merciless, compact argument — whirlwind argument, which states its adversary's position with cool, cruel irony, characterizes it with frank, brilliant impertinence, and proves the contrary with a sweep of splendid generalizations supported by an almost impregnable array of detail. As Mr. Shaw puts it:

"Why cannot a man write bad political economy without coupling it with an attack on the Fabian Society? The profit is naught; the retribution sudden, swift, and fearful."

"Sudden, swift, and fearful" also the retribution exacted from those who fall foul of Mr. Shaw's other favorite doctrines and institutions.

A brilliant example of Mr. Shaw's controversial writings is the little book entitled "Socialism and Superior Brains," which is all, it appears, that we are to have from him at present. It began in "The Times," as a reply

to Mr. W. H. Mallock and a defence of Mr. Keir Hardie; it has grown to a Fabian publication, containing the original correspondence, with explanations, and also an earlier reply to Mr. Mallock, on the same issues, first printed in 1894 in the "Fortnightly Review." Mr. Mallock's blunder, as stated by Mr. Shaw, is to conclude "that because ability can produce wealth and is rare, and men who are rich are also rare, these rich and rare ones must also be the able ones." Mr. Shaw shows, with his customary cheerful completeness, that there is indeed no connection between the possession of wealth and "Superior Brains," that truly "Superior Brains" demand no such connection, that "Superior Brains" are at once wasted and overpaid, under present conditions, by the idle rich, and that they will find their paradise in Social-Democracy, where selfishness and stupidity will be disqualified, and ability may shine forth — exactly as now, for a small salary and other valuable considerations. Mr. Chesterton has pointed out, among Mr. Shaw's characteristic merits, the rare union of intelligence with intelligibility. It is the wide recognition of this delightful quality that will cause many persons not particularly interested in "the rent of ability" or in the Fabian Socialist Series, to read Mr. Shaw's reply to Mr. Mallock just because it is Mr. Shaw's.

To return for a moment to Miss Deacon's study of the "artist-philosopher": it has glaring faults, but it will serve, possibly better than more critical and comprehensive accounts of the matter, to equip the bewildered beginner with some idea of what this very modern dramatist is driving at. It is an attempt, evidently, at purely objective treatment, an attitude rendered difficult to maintain by the peculiarities of the Shaw dramas. It is an attempt, also, to explain Mr. Shaw out of his own prefaces,—a method not without disadvantages, particularly when indiscriminately followed. For instance, Mr. Shaw drops the truism that conflict is essential to drama, merely to lead up to the characterization of the especial sort of conflict that he is interested in; but Miss Deacon confines herself to showing that Mr. Shaw's plays involve conflict. Here, as in other cases, a background of comparative criticism would have saved the situation. Miss Deacon is also fond of dangerous superlatives such as that no dramatic author "has insisted so strongly on the social side of life," or that the Shaw "view of woman is at once the most practical and the most transcendently spiritual." But she emphasizes

thoroughly some salient points of the Shaw gospel; and persons who have read the plays, the prefaces, and the Chesterton biography, and still want more light — or those whom the popular outcry over the complexity of the Shaw paradox has frightened — are hopefully referred to this most recent presentation of the subject.

EDITH KELLOGG DUNTON.

GROVE'S DICTIONARY COMPLETED.*

Grove's "Dictionary of Music and Musicians," revised, enlarged, and brought down to date, is at last completed in five volumes, and will take its place in musical libraries as the only comprehensive and reliable reference in the English language. This statement, however, must be taken conditionally, for if the new edition of Riemann's *Encyclopedia* shall be translated, then Grove will have a superior in critical discernment and thoroughness of research, as well as in scholarly ability.

The fifth and concluding volume of Grove, just published, contains four notable biographies,—those of Tchaikovsky, Wagner, Weber, and Verdi, the latter being a considerable enlargement of the one in the first edition. The life of Tchaikovsky by Mrs. Newmarch, his recognized biographer, is admirably written, and throws an interesting light upon his personal peculiarities and unfortunate domestic experiences. It is indeed in many ways the most valuable biographical contribution to the dictionary. The most enlightening technical essays are those upon "Tone," "Time," "Temperament," "Tonic Sol-Fa," "Variations," and the "Violin," including the other members of the violin family.

American readers will naturally look with the greatest interest for American subjects. These include life sketches of Theodore Thomas, Samuel P. Tuckerman the organist, Franz van der Stücken, Alexander W. Thayer, George S. Whiting, Marie van Zandt, and Carl Zerrahn. It is satisfactory to observe that Mr. Thayer is at last recognized as worthy a place in Grove. The man who spent the leisure of a lifetime in preparing a life of Beethoven, and succeeded after most patient and elaborate research in correcting a thousand errors with which previous biographies are crammed, certainly deserves this much of honor. His book

* GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. New edition, revised and enlarged. Edited by J. A. Fuller-Maitland. Volume V., completing the work. Illustrated. New York: The Macmillan Co.

on Beethoven is as monumental an achievement as Spitta's life of Bach, and must always stand as the unquestioned and final reference. It is somewhat curious that it has taken two biographers to write a brief sketch of Theodore Thomas. It is disappointing that the joint effort is inadequate and superficial, and throws no light upon the ability of the great conductor, his musicianship, his achievements, or his early labors as the pioneer of orchestral music in the United States. Furthermore, it is somewhat exasperating that the inconsequential collaboration is accompanied by the poorest of Mr. Thomas's portraits. The only remaining American topic, which is not American except by adoption, is "Yankee Doodle," and this gives Mr. Carl Sonneck, the learned pundit who presides over the Musical Department of the Congressional Library, an opportunity to indulge in nearly four pages of queries and conjectures that leave the reader at last in a fog about a subject which could be of no great consequence even if the truth about it were known. As many countries claim the nativity of "Yankee Doodle" as cities did that of Homer. Fortunately our own is the most shadowy of all. It is a little singular that Mr. Sonneck in his massive research was not moved to inquire if Beethoven had "Yankee Doodle" in mind when he wrote the vocal theme of the last movement of his Ninth Symphony.

Grove's Dictionary has many omissions. Some subjects are overworked, some others have scant justice done them. But, taken as a whole, it is the only English dictionary we have, and it is our most important work of musical reference. To compile such a work is a well-nigh herculean task, and omissions must be expected and manner of treatment should be accounted for by the points of view. It is the work of many and skilful hands, and their work has been carefully edited by Mr. Fuller-Maitland, who has improved upon the previous volumes, bearing the distinguished name of Sir George Grove. All musical students and lovers of music will thank him for it. American musicians will be grateful that they have at last been recognized in an English Dictionary; and if some of them have been omitted, and others slightly treated, they must wait with patience until the time comes when we may have an American "Dictionary of Music and Musicians." That time may not be so far distant as Dr. Friedlander, the Berlin-Harvard exchange professor, thinks.

GEORGE P. UPTON.

AN AMERICAN SERIES OF GENERAL HISTORY.*

The unquestioned success of the "American Science Series," and its recognized usefulness in presenting the various fields of science in a simple yet thorough manner, have led to an attempt to perform a like service to the realm of history. According to the publishers' announcement, the "American Historical Series" is to consist of eight text-books written by American scholars under the editorial supervision of Professor Charles H. Haskins, of Harvard University, containing "comprehensive, systematic, and authoritative" information, and, while preserving "descriptive as well as narrative" form, giving due attention to "economic and social conditions and to institutional development." The plan is certainly ambitious, but the design is excellent and if successfully executed will not only present an evidence of American scholarship, but will offer the educational and reading public a series of very useful handy reference works on history.

The first volume to appear is "Europe since 1815," by Professor Charles D. Hazen, of Smith College. If Mr. Hazen's work were to be rated upon the basis of comparison with the older and standard brief histories of the period, it would in most cases suffer by its inferiority in vividness, or in picturesqueness of presentation. Fyffe offers a rounded and attractive style, Müller a journalistic and vigorously liberal interpretation, Andrews trustworthy facts from a fluent pen, and Seignobos an unusual lucidity that redeems his work from heaviness. The present volume cannot compete with these older works in their special excellencies; and it does not pretend to do so. Its claim to recognition is rather that as a college text-book or a convenient reference book it supplies certain deficiencies of the works above-mentioned, and that for the student or the busy man it presents a readable and handy compendium for a definite period of history. Briefly, this purpose is well fulfilled. The arrangement of the work is good; chapter-headings and page-headings are well chosen; marginal headings on each page aid in the search for a given topic; fourteen unusually clear maps explain the text; the index is in every way adequate; and a well-selected bibliography refers to the better-known sources

*EUROPE SINCE 1815. By Charles Downer Hazen. (American Historical Series.) New York: Henry Holt & Company.

and secondary works. The author has a faculty for clear, simple, and direct statement, and a condensation that at first glance is so smooth as to forbid realization of what must have been a tremendous labor, but that excites admiration as one comes to understand how well essential facts have been retained while the unessential have been eliminated. Mr. Hazen's work is unquestionably "comprehensive and systematic," and in so far as we have tested his facts it is "authoritative."

The book begins with Europe at the close of the Napoleonic era, carries the story of national and international activities to the end of the century, and concludes with three chapters on Russia, Japan, and the Far East. It does not touch upon United States history. In so general a field, so briefly treated, no author could by any possibility be at once comprehensive and steadily entertaining. Thus, for the most part literary expression has been sacrificed to accuracy and detail. Nevertheless, Mr. Hazen is distinctly clever in brief characterizations of men, and there are many striking pen-pictures that should serve to fix a personality in the reader's mind. One may not always agree with these necessarily concise estimates, yet they show familiarity with biographies and in addition are frequently original and always judicial. Much space is given, very properly, to English political movements, as well as to the wonderful colonial development of the last half of the nineteenth century; and here the work seems less a compendium and more a living story. For, on the whole, the book is really a compendium, excellent in itself and likely to be very serviceable to teachers who use it as a base for more expanded description, but after all a great storehouse of fact. The history presented is largely on traditional models, mainly political, somewhat social where social movements have affected politics, treating the more obvious causes and effects, ignoring largely inner causes and relations, and devoting less attention than the publishers' announcement would indicate to economic and industrial development. The real merit of the work is that, taken all in all, it accomplishes the purpose of the series in offering a convenient and accurate hand-book. Certainly the series should prove acceptable and useful if the volumes in preparation maintain the standard set by the present one.

EPHRAIM D. ADAMS.

RECENT FICTION.*

Mr. De Morgan's fifth novel is a surprise in several ways. It is only about half the average length of its predecessors, and it is an excursion into the realm of historical romance. It is also, we regret to say, far less interesting than the earlier ones. We trust that when we next meet the author, it will be again in the Victorian environment which is so peculiarly fitted to his genius. "An Affair of Dishonor" deals with the early years of the Restoration, and the London Plague, of which we hear at a distance, serves to fit the date exactly. Sir Oliver Raydon is an English country gentleman who has seduced the daughter of a neighbor. Challenged to a duel by the outraged father, Sir Oliver meets his antagonist, and kills him. The slaying is not honorable, even from the peculiar ethical standpoint of the duellist, for the mortal thrust is given after the enemy has already received a wound that should have ended hostilities. The murderer then wrestles with the problem of breaking the news to his mistress, and solves it by a cowardly evasion. Before she can learn of it, he has carried her off to another of his estates—a remote and desolate place on the coast of the North Sea—and there keeps her in ignorance of what has happened. The means of disclosure is provided by the woman's brother, returning from Virginia, wounded and temporarily blinded in a sea fight with the Dutch, and cast upon the very shores of Sir Oliver's estate. Here he is nursed back to life and sight by his sister, who does not reveal to him the bond that is between them. Finally she lets the secret out, and it transpires also that she is the mistress of his host and not the wife. Even then neither of them knows of the father's murder, and it is only when the brother returns to his ancestral home that he learns the full extent of Sir Oliver's villainy. When the dreadful news at last reaches the woman, she takes flight from the man whom she must henceforth hate, although she cannot root out from her heart all of the old affection. Then there is a duel between the brother and Sir Oliver, in which the latter is generously spared, then the death of Sir Oliver's wife makes possible a partial and tardy reparation, and the wronged

*AN AFFAIR OF DISHONOR. By William De Morgan. New York: Henry Holt & Company.

REST HARROW. A Comedy of Resolution. By Maurice Hewlett. New York: Charles Scribner's Sons.

A MAN'S MAN. By Ian Hay. Boston: Houghton Mifflin Company.

THE CREATORS. A Comedy. By May Sinclair. New York: The Century Co.

THE GOLDEN CENTPEDE. By Louise Gerard. New York: E. P. Dutton & Company.

THE NATIVE BORN. By I. A. R. Wylie. Indianapolis: The Bobbs-Merrill Company.

ALISA PAIGE. By Robert W. Chambers. New York: D. Appleton & Company.

THE HUSBAND'S STORY. By David Graham Phillips. New York: D. Appleton & Company.

woman consents to marry him for the sake of their unborn child. Sir Oliver, who is an epileptic, comes to a miserable end, and the story trickles out to a conclusion reached in Mr. De Morgan's favorite way of indirection. The work has considerable power as a psychological study, but the theme chosen demands a much larger proportion of action than it gets, and the total effect is inclined to be wearisome. Probably the author could not write a poor novel if he tried, but the present production brings with it an acute sense of disappointment, so inadequately does it exhibit the gifts of humor and tender sentiment that are the charm of "Joseph Vance" and "Somehow Good." It is an artificial piece of work at best, and the spontaneous geniality of the earlier novels is sadly missing from its pages.

Mr. Hewlett's "Rest Harrow" is the third section of the delectable comedy (previously comprising "Open Country" and "Halfway House") in which the vagaries of Jack Senhouse are described for us, and illuminated by copious outpourings of his thought in the form of monologue and epistle. We imagine it to be the conclusion of the whole matter, as far as the public is concerned, and it is just as well that it should be, because his eccentric individualism begins to pall, and his philosophy of conduct — if it may be given so pretentious a designation — has now been expounded with some superfluity of iteration. The present story, which is not much of a story at best, carries on the tale of his philanderings with Sanchia to the culminating night in the open, when she has come to him for a final refuge from the influences that seek to shape her life in the conventional mould.

"They talked long and late, walking down the valley to the farmstead for bread. On this, with milk and fruit, they supped after Sanchia had bathed, and clad herself in one of his Moorish robes. Hooded and folded in this she sat at meat, and Senhouse, filled with the Holy Ghost, discoursed at large. The past they took for granted, the present was but a golden frame for the throbbing blue of the days to come." We can well believe the statement that Senhouse "discoursed at large." Coleridge once said to Lamb: "Charles, did you ever hear me preach?" "I never heard you do anything else," was the prompt reply. We trust that the "blue of the days to come" is to be taken poetically, and not as indicating the hue of Sanchia's musings after her final break with society. We are of course glad that she is quit of Ingram, who is a brute, and no sort of mate for her, but we cannot help wondering if "the days to come" will not reduce her to Tennyson's condition after his ten weeks' sojourn at FitzGerald's "table of Pythagoras," seeming at first "a thing enskied," and finally falling "from that half-spiritual height chill'd," and turning to the fleshpots with zest.

The author of "A Man's Man" has a marked talent for humorous description, and he is apt to let it get the better of his narrative intent. His picture of Coney Island may be given as a brief example.

"Take Margate and Douglas and Blackpool, and pile them into an untidy heap; throw in a dozen Fun-Cities from Olympia and half a score of World's Fairs from the Agri-

cultural Hall; add some of the less reputable features of Earl's Court and Neully Fair; include a race-course of the baser sort; case the whole in wood, and people it with sallow gentlemen in striped jerseys and ladies answering exclusively to such names as Hattie, Sadie, and Mamie, reared up apparently upon an exclusive diet of peanuts and clam-chowder; keep the whole multitude duly controlled and disciplined by a police force which, if appearances go for anything, has been recruited entirely from the criminal classes, and you will be able faintly to realize what Coney Island can do when it tries on a fine Sunday in summer."

This choice bit of characterization is only one out of many; the story as a whole is consequently disjointed and episodic. Nevertheless, there is enough of a continuous story to hold the attention, while the author's cleverness and unfailing humor make us quite willing to forgo what would otherwise be our demand for a more closely-knit tale. Mr. Hay recounts for us the fortunes of one Hughie Marrable, who first appears as a student at Cambridge, and qualifies as a hero by an exploit at Bumps, whereby his crew wins the Head of the River. Hughie then knocks about the world for ten years, working his way for the fun of the thing, and mingling for choice in the most disreputable society he can find. All this is lightly passed over, and when we meet him at Coney Island he is on his way home to settle down as an English gentleman. His Quixotic championship of a distressed damsel results in his being shanghaied in New York, and shipped on board a tramp freighter which is to be scuttled in mid-ocean for the insurance. The scuttling is duly started, and the rascally crew take to the boats, but Hughie is left on board with three other men, the holes are plugged up, and the freighter, still good for about four knots, is taken to port. Thus end Hughie's *Wanderjahre*. After attending to the captain and his owner, and seeing them retired from society for a term of years, he finds himself confronted with a new sort of problem. He has been made the guardian of a girl—a child when he had last seen her, a beautiful but wayward young woman upon his return—and falls in love with her. He bungles the affair a good deal, so that the entire latter half of the book is needed to set things to rights. After keeping him on tenter-hooks long enough to get the full enjoyment of the sport, Joey capitulates, and all is well. It is a very joyous book, and the writer's powers of characterization are much out of the common.

"There was nothing in contemporary literature to compare with the serene, inspired audacity of Jane Holland." One might take this quotation from "The Creators" as a reasonably accurate characterization of Miss Sinclair, who combines audacity with serenity in a fashion somewhat startling even to this liberal-minded generation of novel-readers. "The Creators" does not go quite so far in the direction of frankness as "The Helpmate" did, but it says a good many things that are usually left unspoken. In a way it takes us back to Miss Sinclair's great success, "The Divine Fire" for it has to do with

the mental processes and manifestations of genius, but instead of a single example it gives us half a dozen (reckoning Nicky, a genius *mangé*, as one of the number), equally divided between the sexes. And its moral seems to be that genius takes heavy chances when it mates. The inherent difficulty in the problem of taking great novelists and poets for heroes and heroines is that it is so hard to make them live up to their imputed characters. No amount of assertion, however vehement, will convince us that anyone is a genius unless his own reported speech bears the unmistakable signs of inspiration. Miss Sinclair came within measurable distance of solving this problem successfully in "The Divine Fire," but she comes considerably short of her aim in the new venture. Our chief impression of these writing-folk is that they are an irritable and neurotic set, conspicuously devoid of balance and common sense, rather than that they are the creative artists the author would like to have us think them. The book is immensely clever as to dialogue and personal description, and keeps free from long analytical divagations. These qualities make it unusually readable, but something more than little touches are required for vital portraiture, and that something more Miss Sinclair is not quite able to command. The two important characters who are not geniuses (unfortunately married to the two who are) seem to be the most authentic examples of human nature in the whole book.

Miss Louise Gerard is the author of a weird African romance called "The Golden Centipede," which in point of invention should make Mr. Rider Haggard anxious about his laurels. In point of description, it is rather suggestive of the African tales of Mr. Harold Bindloss; and even recalls at times the masterly pages of Mr. Joseph Conrad. Unfortunately the book is badly-written, with frequent lapses from good grammar, and a most confusing use of pronouns. Over and over again the reader is puzzled to determine the antecedent of a "he" or a "him." The golden centipede of the title is only a symbol, but there are real centipedes in the story, of the most venomous and loathsome sort. There are other horrors, also, piled one upon another until we have something more than a surfeit of them. In fact, the story is one of the creepiest that we can recall, but the plot, ingenious although wildly extravagant, has a certain fascination which partly atones for the book's many defects of prolixity, cheap sentiment, and general literary shapelessness.

Miss Wylie's "The Native Born" is a tale of modern India which, while it is lacking in the penetrative power of Mr. Kipling and Mrs. Steel, is fairly comparable with the works of those writers in its evidence of acquaintance with the conditions of Indian life, and in its successful working-out of an intricate plot. A brief prologue describes an attack upon an outpost, stubbornly but hopelessly defended by a handful of soldiers, ending with the last stand and final massacre of the whites. Then,

after an interval of a score of years, the real story begins in the same place, once more an English station. Retributive justice, although tardy, had been effective, and a stern hand had dealt with the revolting natives. The present Rajah is a young man who had been rescued as an infant from the scene of vengeance, and retained in power under an English protectorate. When we meet him, he is a deeply interesting figure, a dreamy idealist, knowing little of the conquering race by actual contact, but much by reading and reflection. He sees in the English a race of heroes, and when advances are made to him by the society of the station, is only too ready to receive his new friends with open arms. He speedily falls victim to the wiles of a designing woman and the intrigues of a speculative adventurer. He dares to love the one—innocent of the social gulf between black and white—while with the other he engages in a mining scheme which he is persuaded to look upon as a philanthropic enterprise for the uplifting of his people. When his eyes are opened, and he learns that the woman has tricked him, and that the man has plunged him into personal dishonor, he becomes once more the Indian prince, implacable in his hatred, and fierce in his fanatical zeal for revenge. He determines to sweep the English settlement out of existence, and it seems that their doom is sealed, when the extraordinary fact is revealed to him that he is himself partly of English blood. Thus is the final catastrophe averted, for with the Rajah's revulsion of feeling the revolt becomes powerless. Even the woman who has played with him experiences a change of heart, and her better self is aroused as she learns to appreciate his inherent nobility of character. The secondary interest of the narrative is provided by the relations of a man and woman, both English, who had also been preserved as children from the massacre that had orphaned them both twenty years earlier. The whole plot is too intricate to be outlined in a few words, and so many revelations are crowded into the closing chapters that the effect is too confusing for the most satisfactory sort of story-telling. But the novel has both interest and power, and its tense dramatic climaxes indicate an unusual measure of literary skill.

Our Civil War will doubtless provide subjects for the novelist for many years to come, and its possibilities still remain largely unexplored. In its superficial aspects, indeed, it has become fairly hackneyed, but the novels devoted to it that exhibit insight and breadth of treatment may almost be counted upon one's fingers. "Ailsa Paige" comes very near to being included in this small group; its claim would be indisputable were it not for its extravagant emotional coloring and its excessive sentimentalism. Mr. Chambers must pay some penalty for having become a "best seller," and he meets the demands of his swollen *clientèle* by gushing rather more than is permissible, and by an

indulgence in over-violent contrasts of light and shade. The blend of brute and idealist that he gives us in his hero is not exactly calculated to appeal to the judicious, although his youthful readers will probably think it adorable. He is at his best in such a bit of dialogue as the following:

"Curt?"
 "Yes, dear."
 "If he surrenders —"
 "It makes no difference what he does now, child."
 "I know it. . . They've dishonoured the flag. This is war isn't it?"
 "Yes."
 "Will it be a long war?"
 "I think not."
 "Who will go?"
 "I don't know. . . Soldiers."
 "I didn't suppose we had enough. Where are we going to get more?"
 "The people —" he said absently — "everybody, I suppose. How do I know, child?"
 "Just ordinary people?"
 "Just ordinary people" he responded quietly.

If only the author had heeded the lesson of simplicity and restraint thus set himself he might have given us a masterpiece. As it is, he has given us a stirring story, told with much tenderness and sympathy, in which poetic suggestiveness jostles with harsh realism, and a group of intimately related and particularly interesting characters hold our attention closely. Mr. Chambers is at his best when writing romance with a historical background, and the present work is the best he has given us since his trilogy of novels dealing with the American Revolution.

Mr. David Graham Phillips "has it in" for the American woman. To readers of his earlier novels, this statement will not be a surprise, although most of them will probably gasp at the lengths to which the author has permitted himself to go in "The Husband's Story," his latest diatribe against the despised and abhorred sex. The following blossoms are culled from a single early chapter. "As a rule, women systematically lie to their husbands about big things and little." "Our women take incidental interest or no interest in their homes, in their husbands, in their children." "The American woman fancies she is growing away from the American man. The truth is that while she is sitting still, playing with a lapful of the artificial flowers of fake culture, like a poor doodle-wit, the American man is growing away from her." "The American woman is responsible for the dishonesty of American commercial life." "Is there any line of serious endeavor in which an American woman is interesting and helpful and companionable to a man?" Later on, when the writer gets really warmed up to his task, the indictment is continued under other counts, so numerous and varied that we may at least admire the ingenuity that can think of so many mean things to say. Unfortunately, Mr. Phillips has not the equipment of the Juvenal he would like to appear; his generalizations are too sweeping to be impressive, and the incurable vulgarity of his expression excites nothing but disgust. Posing as an indignant satirist, he is in fact

nothing more than a common scold. The particular story which he tells here (or has told for him in the first person) is so utterly untypical even of the plutocratic society which he holds up to reprobation, and is given us with such crude coloring and strident emphasis, that it can make no appeal to any order of intelligence higher than that which is moved by the revivalist exhorter or the writer of yellow editorials. Of course, there are many people of that low order of intelligence by whom he may be taken seriously, and to such he must look for his public. There is no more mischievous kind of writing than that which thus uses a moral purpose to cloak an unbridled sensationalism based upon a wild distortion of actual human character.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Glimpses of a grand-niece of Coleridge. "The tail of the comet S. T. C." was what some one once called the late Mary E. Coleridge, who said of herself, "I have no fairy godmother, but lay claim to a fairy great-great-uncle." In the memoir prefixed to "Gathered Leaves from the Prose of Mary E. Coleridge" (Dutton) Miss Edith Sichel speaks of Mary as the great-niece of Samuel Taylor Coleridge, and of the latter as the great-uncle of Mary. Whatever the exact degree of kinship, something of the Coleridgean genius for both creative and critical work reappeared in the niece, whose short life of forty-six years (1861-1907) is memorable to us for the novels, stories, essays, and poems that attested her lively imagination, her love of beauty, her warmth of feeling, and her pure delight in the creations of genius. To those who knew her personally she seems to have possessed, with all her shyness and whimsicality, great charm and many graces. The warmth of heart that made her the truest of friends was not inferior to the brightness of intelligence that enabled her to master Hebrew before she was nineteen and to become an early and ardent lover of Greek literature in the original. The short stories printed in "Gathered Leaves" are reproduced from "The Cornhill Magazine" and other sources, and, while they illustrate her liveliness of fancy, her "human insight and poetic oversight," they also prove the truth of the criticism that her genius lacked sufficient talent to render it adequate support. Abruptness and obscurity and lack of construction mar her fiction. Her poems, mostly short and of slight texture, do her better justice. In literary criticism she knows what is good and how to commend it. Examples of these three kinds of writing are presented by her editor, and also Miss Coleridge's "Notes of the Table Talk of William Cory,"—the inspired teacher and erratic scholar of genius, as Miss Sichel styles him. Brief passages are also given from Mary Coleridge's letters and diaries, and a pleasing portrait of her forms the frontispiece. Bright and

beautiful was her character, and these qualities mark the memorial volume edited with such loving sympathy by her friend.

*Evolution
and the Irish.*

The application of the principles of organic evolution to the explanation of human activities, especially those of a social character, is usually somewhat indirect and inferential. In a volume of the "International Scientific Series" bearing the title "The Evolution and Function of Living Purposive Matter" (Appleton), Professor N. C. Macnamara attempts to make this application direct and specific. After tracing the structural evolution of the nervous system and the purposive behavior which this organ system subserves, through the animal series from Amoeba to man, the attempt is made to show that the activities — social, economic, and religious — of a particular group of the Irish people are the direct outcome of their evolutionary history. The result is interesting if not altogether convincing. The author's argument is developed in the following way. Roughly the first two-thirds of the book is devoted to an analysis of the biological literature on the progressive evolution of the higher "purposive" types of animal behavior. Beginning with the simple reflex activities of unicellular organisms concerned in the getting of food and the avoidance of harmful situations, it is shown that as we ascend the animal series there is a continual and gradual increase in complexity of behavior, culminating in the higher animals in "conscious" action. Associated with the increasing complexity of behavior is an increase in the complexity of the so-called "purposive" structural elements (nervous system) of the body. It is then maintained that the accumulated effect of this evolution in the case of the end product — man — leads to the result that "the personal character or inherited instincts of human beings form a kind of substratum (unconscious) to their mental life, and constitute the real cause of most of their actions." The last third of the book is given to an attempt to substantiate this claim by a detailed and very interesting account of the history of the Clancuilein Sept, a division of the Dalcassian tribe of Celts. Here the author is at his best. He writes of stirring events in a stirring way. One forgets the biological theory, which after all is rather intangible in its concrete application, in the joy of a well-told story of an interesting people.

*Incidents of
antiquarian
research.*

In his chatty and rambling "Accidents of an Antiquary's Life" (Macmillan) Mr. D. G. Hogarth, already known as the author of "A Wandering Scholar" and other writings, relates some of the minor incidents of his twenty-three years' archaeological wanderings and diggings in Greece, Macedonia, Asia Minor, Egypt, and Syria. The most important achievement of his that these miscellaneous reminiscences touch upon seems to have been the toilsome but richly remunerative exploration of the site of

the great Artemisium, or Temple of Diana, at Ephesus, which Wood, its discoverer thirty years earlier, had left but partially explored. Gruesomely sensational are some passages of the author's description of his tomb-hunting and body-snatching adventures in Egypt, when, "crawling on all fours in the dark, one often found the passage barred by a heap of dim swaddled mummies turned out of their coffins by some earlier snatcher of bodies; and over these one had to go, feeling their breast-bones crack under one's knees and their swathed heads shift horribly this way or that under one's hands." Lucky was the temerarious grave-robber to escape with his life and no treasure from a stifling burrow "where rock was rotten and scree of loose chips, thrown down from plundered tombs above, might slip at any moment over the only channels of air and escape, and condemn us to the death of trapped rats in a most unworthy cause and most unpleasant company." The usual and highly acceptable accompaniment of pictures from photographs, to the number of forty, is found in the volume. As the informal record of a restless seeker for ancient relics, pursuing his quest somewhat in the spirit of the gamester or the mining prospector, the book is by no means so dry and dusty as the typical antiquary is supposed to be.

*Practical work
in humane
education.*

Besides the repressive measures, mainly in the nature of police duties, directed against cruelty to animals and to unprotected children, a greater need is for that educational work which will make repressive measures few or needless. Much has been done in this direction in the last decade, both by organizations and individuals; and much more is likely to be done in the future. In this noble work the name of Henry Bergh stands preëminent in this country; and it is fitting that Mr. Roswell C. McCrea's excellent report on "The Humane Movement in America" should have been "prepared on the Henry Bergh Foundation for the Promotion of Humane Education in Columbia University," and published at the University Press. The volume is a substantial one of 450 pages, and presents, besides a short biography of Henry Bergh and an account of his work, a considerable amount of matter relating to similar activities in this country. We are surprised at the omission of the very important work of the Humane Alliance, a chartered and still active organization in New York City, founded and endowed by Hermon Lee Ensign, a genuine lover and protector of animals, who at his death ten years ago left his entire estate, of something like two hundred thousand dollars, to the cause of the Humane Alliance. This society has done a remarkable work in the last decade in erecting marble drinking fountains, of artistic and serviceable design, costing about a thousand dollars each, in various towns, villages and cities throughout the country. Between one and two hundred of these beautiful fountains have now been given to the public — or, rather, to thirsty

dogs and horses — by this well-planned and well-administered benefaction. Some of Mr. Ensign's writings occupy a creditable place in humane literature, and should have been included in the ample bibliographies in this volume. We are glad to see the unmistakable utterance of Dr. William James on the subject of animal vivisection given prominence here. The various State laws for the protection of animals and children are summarized in a 96-page appendix. The work is a valuable one, and can be made still more so by a needed revision, should a new edition be called for.

*New glimpses
of a charming
personality.*

Two most interesting and charming personalities are disclosed in the late Richard Watson Gilder's volume entitled "Grover Cleveland: A Record of Friendship" (Century Co.). The term charming would have appeared absurd as applied to Mr. Cleveland fifteen years ago, so far as his personal self had become known to the world. He was counted honest, capable, and obstinate; he made enemies with the greatest ease, and seemed to have but few friends. His party was forced to accept him for its leader as the only man who had a chance to win, and did it with a wry face. But this stern, reserved, pugnacious politician has been shown, since he retired to private life, to be a lovable man with charming social qualities and what may almost be called a genius for friendship. Mr. Gilder's book is delightful in what it shows of his friend, and equally delightful in what it shows of himself, and the workmanship is that of the literary artist that we knew him to be. It consists of eighty-two brief anecdotes or sketches, most of them only a page or two long, with no connection except that each one illustrates some characteristic or quality or opinion or sentiment of Mr. Cleveland; and there is not one of them that is trivial or over-laudatory in tone, or unilluminating. As one reads he seems to be brought into personal acquaintance with the subject, and both admiration and love grow with the reading. Mr. Cleveland's foibles and idiosyncrasies are shown, but they only set off his manliness, his true dignity, and his greatness. His reputation is meeting the great test, that of steady growth; unlike many who have stood high during their active lives, he stands higher in general esteem as more is known of him and as his career is studied. Mr. Gilder's beautiful little book will help on that growth and appreciation.

*Familiar letters
of 18th century
celebrities.*

A genius for friendship and for eliciting friendly letters from his absent friends seems to have belonged to Sanderson Miller, Esq., of Radway in Warwickshire, man of letters, architect, and antiquary. "An Eighteenth-Century Correspondence" (Duffield), edited by Miss Lilian Dickins and Miss Mary Stanton, is made up of carefully preserved but never before published letters and parts of letters to Miller from such men of note as the elder Pitt, the Lyttel-

tons, the Grenvilles, Lord Daere, the Earls of Guilford, Coventry, and Hardwicke, and many others. A sufficient account of Miller himself, with other editorial matter, is acceptably furnished by the careful editors. Inevitably there are many paragraphs, and even pages, in the four hundred and more of correspondence, that savor of the commonplace. On the other hand an occasional new light is thrown on a historic character, as in Pitt's playful and sprightly style of addressing his dear friend, which shows him to have been more genial and less stern and formal than our mental picture of the great man. To Miller on the eve of a visit to Wroxton he writes: "May the grand Landskip Painter, the Sun, spread his highest colouring o'er the sweet scene, and the fairest Naiad of the Lake frisk all her frolick Fancy at the Cascade, and be, what you must ever think a pretty Girl, most charming in her Fall." From Deane Swift, near kinsman and biographer of the Dean of St. Patrick's, many lively letters are given. But the attractions of the book, to readers fond of familiar correspondence, are too many to specify in detail. By a natural and perhaps unconscious assimilation of eighteenth-century style, the editors allow themselves to use an occasional obsolete term, as in calling Miller an "antiquarian," and in referring to "an Austrian General of Irish extract." The work is fully illustrated and indexed.

*Up and down
the river Avon.*

It is almost impossible for an American to express his first impressions of England. In vain he tries to convey to his untravelled countrymen the effect of English landscape, with its smooth velvety enclosures, lush hedgerows, old-fashioned villages, grey church-towers, ancient farm and manor houses, stately castles, and winding white roads. He is forced to admit that our own rural districts are as substantially built upon, covered with virtually the same crops, laid out in fields of the English pattern, and diversified with about the same amount of woodland. Yet — even apart from buildings — ordinary, gracious, ornate England differs absolutely not only from our own country but from almost all others in the world, with a quality and prodigious contrast almost indescribable. It so happens that the English shrine most visited by Americans, — the birthplace of Shakespeare — is also in the heart of some of the most characteristic and beautiful of English scenery. Hence, many Americans make their first, and sometimes their last, acquaintance with England by way of Stratford, on the banks of the river Avon. Accordingly, Mr. A. G. Bradley's book entitled "The Avon and Shakespeare's Country" (Dutton) bears a name to conjure with. Nevertheless, in his preface, the author acknowledges that he has given more space to the lower and less-known shores of the Avon than to the higher and more familiar reaches in the immediate Stratford district, and that he has done this with the transatlantic reader especially in mind.

Even more consistently engaging, associated with more inspiring landscape and no less rich in historic association, is the Avon near its mouth than the Avon at its source. Beginning with Tewkesbury, Mr. Bradley continues up-stream to Bredon, Evesham, and below the Cotswolds, with much historic detail and many alluring tales before reaching the town of Stratford and thence to Warwick, Kenilworth, and Rugby. Even if the text were less engaging than it really is, no one could be insensible to the thirty charming illustrations in color by Mr. A. R. Quinton. From the familiar view of Trinity Church at Stratford, which serves as frontispiece, to the quaint Bubbenhall Mill of the closing chapter on Rugby, these pictures are full of the intimate feeling for English scenery that is so difficult to put into words.

Two successful English dramas.

The inauguration of a series like Messrs. Duffield's "Plays of To-day and To-Morrow" is a significant sign of the times. It means that the play is growing popular, like play-going; that people who do not go to the theatre insist upon having plays to read, while those who do go often hear something worthy of more than an evening's casual attention. The series opens auspiciously with two volumes containing Mr. Rudolf Besier's "Don," and Mr. James Bernard Fagan's "The Earth." "Don" was the modern light comedy offering on last winter's programme at the New Theatre. The hero is a quixotic young poet who, having taken a foolish wife away from her husband, brings her to his father's house, where his fiancée and her family are visiting, with the pleasing expectation that everybody will understand and sympathize. The characters in the two older generations are all types, and all amusing. If the comedy verges towards farce, there is no hint of melodrama. The four leading figures are closely studied, the dialogue is by turns amusing and moving, and the central situation sincerely and vividly presented. Like "Don," "The Earth" is of English origin — our native drama seems to be more talked about than in evidence. It is a newspaper play based on the political aspirations of the head of a gigantic newspaper trust. Gaily ironic and brilliant is the presentation, vital the grip on real issues, masterly in utter absence of theatricality the *dénouement*. Realism seems to be the note of the new school of dramatists — truth to life, combined with a searching inquiry into life's problems. It is to adherence to this tradition that "The Earth" owes its success as a stage-play both in London and America, and finally its place in a series like the one under discussion.

The story of an epoch-making invention.

"The History of the Telephone" (McClurg), by that experienced historian of American inventions, Mr. Herbert N. Casson, gives in three hundred highly readable pages an untechnical account of the birth, growth, and flourishing maturity of this indispensable aid to quick communication. It was in a small

machine shop in Boston, in the summer of 1875, that young Alexander Graham Bell, professor of elocution and "visible speech," hit on the missing mechanism to his device for producing audible speech at an indefinite distance from the speaker. It was because he was more of an acoustician than an electrician that he was able to accomplish what professional electricians had pronounced to be impossible. Dr. Clarence J. Blake, the noted Boston aurist, had given him the valuable suggestion of the human ear as a model to study and imitate in perfecting his instrument, and from this marriage of the two sciences of acoustics and electricity the hopeful offspring now known as the Bell telephone was born. The stormy history of the Bell Telephone Company, its winning of thirteen important lawsuits, five of which were carried up to the Supreme Court, and of nearly six hundred lesser suits, with only two trivial contract cases decided against it, and its enormous growth in prosperity and activity of recent years, are all related in sufficient detail. Some account, too, of the chief men who have aided in building up this powerful corporation is given, and portraits and other illustrations are provided in abundance.

BRIEFER MENTION.

Good health is simply a matter of physical and mental culture, declares Mrs. Emily M. Bishop, with all the amplifications that this assertion implies, in a handy, buckram-bound volume entitled "Daily Ways to Health" (Huebsch), which she begs the reader to allow "to be left around anywhere — on the office desk, the kitchen shelf, the couch, the sewing table or the window seat," for hap-hazard perusal in spare moments. Simple home gymnastics and breathing exercises, with helpful hints on "the will to be well," make up the bulk of the book. Mrs. Bishop is an experienced teacher of health exercises, well known to Chautauqua pupils, and her doctrine is one to which most of us give too little heed.

The Wisconsin History Commission publishes, as number three in its series of "Original Papers," a small volume by Mr. Theron W. Haight containing about all that can be learned concerning the careers of three brothers, — Howard B., Alonzo H., and William B. Cushing. "Three Wisconsin Cushings" is the book's title. The first of the three, after creditable service in the Civil War, distinguished himself in fighting the Apaches in Arizona, where he was killed in action in 1871. The second was graduated from the U. S. Military Academy and acquitted himself well as artillery officer in the Civil War, rising to lieutenant colonel and rendering conspicuous service at Gettysburg, where he fell. The third brother received his training at the U. S. Naval Academy, and served brilliantly throughout most of the Civil War, especially distinguishing himself by sinking the Confederate ironclad, Albemarle. He continued in the navy, with occasional promotions, until his death in 1874 at the Government Hospital for the Insane. Portraits, with facsimiles of letters, are provided, and the somewhat meagre annals attainable in regard to these brothers make a book of particular interest to war veterans.

NOTES.

An entirely new and revised edition of Mr. Rossiter Johnson's well known "History of the War of Secession" will be issued at an early date by the Wessels & Bissell Co.

Current interest in aviation has led the Houghton Mifflin Co. to prepare a holiday edition of Mr. John T. Trowbridge's famous poem of forty years ago, "Darius Green and his Flying-Machine." Illustrations for the new edition have been made by Mr. Wallace Goldsmith.

A new edition of Mr. Charles F. Lummis's "The Man Who Married the Moon," for some time out of print, is on the Century Co.'s Fall list. This new edition, enriched by an entirely new story, will be published under the title of "Pueblo Indian Folk-lore Stories."

Richard Frothingham's "The Rise of the Republic of the United States" has been a work of considerable usefulness for nearly forty years. It was a pioneer work of its class, and still deserves readers, which will probably be found for it by the tenth edition, now published by Messrs. Little, Brown, & Co.

Professor Josef Redlich, of Vienna, is to give the Godkin Lectures this autumn at Harvard University, and he has chosen as his subject the history of the Austro-Hungarian Constitution since the compact which followed the war of 1866. The lectures, given in English, will be published later in book form.

Mr. B. W. Huebsch, of New York, is about to publish a poem of seven hundred lines entitled "The Happy Teacher," which was read before the Phi Beta Kappa society at Stanford University, last commencement, by our old and valued contributor, Professor Melville B. Anderson, on the occasion of his commencing *Emeritus*.

Admirers of Walter Pater could hardly wish for him a more tasteful and dignified form of publication than is provided by the Macmillan Co. in their new library edition of his complete writings. Four volumes, giving us "The Renaissance," "Marius," and "Imaginary Portraits," are now at hand, and six more are to come at monthly intervals.

A new and enlarged edition of Mr. Richard Robert Madden's work entitled "The United Irishmen: Their Lives and Times," now for nearly fifty years out of print, is announced by the Tandy Publishing Co. of New York. The new edition will be in twelve volumes, with a life of the author, notes, index, and bibliography by Mr. Vincent Fleming O'Reilly.

Professor Walter Raleigh's "Six Lectures on Johnson," to be published immediately by the Oxford University Press, will include the Leslie Stephen lecture delivered at Cambridge; and Essays on the two-hundredth anniversary of Johnson's birth, Johnson without Boswell, Johnson on Shakespeare, Early Lives of the Poets, and Johnson's Lives of the Poets.

Mr. A. Maurice Low has delivered to his publishers the manuscript of the second volume of his interesting and valuable work, "The American People: A Study in National Psychology," and has gone abroad for a short holiday. The second volume of "The American People" will be one of the leading publications on the Houghton Mifflin Co.'s list early next year.

"The Collected Works of William Morris," in twenty-four volumes, under the editorship of Miss May Morris, is announced by Messrs. Longmans, Green, & Co. The edition, which will contain introductions, biographical

notes, facsimiles, and frontispieces, will be limited to one thousand copies. The first four volumes, to appear in November, will be "The Defence of Guinevere," "The Life and Death of Jason," and two volumes of "The Earthly Paradise."

Messrs. Cassell & Company announce a new art series entitled, "One Hundred Popular Pictures," consisting of medium-sized reproductions in the exact colors of the originals of one hundred masterpieces of painting. The series will be completed in twenty-five portfolios, to be published at intervals, at a low price, and delivered to subscribers in the same manner as a magazine.

The two lectures given last year at Columbia University by Señor Ramón Menéndez Pidal, under the auspices of the Hispanic Society of America, are now published by the Society in a handsome volume. Their subject is "El Romancero Español," which is dealt with historically and critically. As a contribution to the study of Spanish literature this work is of high importance.

William R. Jenkins Co., of New York City, announce that they have purchased the old established business of F. W. Christern (Dyrsen & Pfeiffer, successors), foreign booksellers and importers of the same city. The stock has been transferred to the premises of William R. Jenkins Co., thereby increasing the supply and variety of their books in foreign languages and broadening the scope of their business.

Two interesting additions to Mr. B. W. Huebsch's Fall list have just been announced. One of these is Mr. John Bigelow's "Temples of Peace Built of Untempered Mortar," in which the venerable publicist discusses the barrier to universal peace presented by the "protective" tariff. The second volume is a study of "Legal Doctrine and Social Progress," by Professor Frank Parsons, of Boston University.

A volume on Lincoln and Herndon, by Mr. Joseph Fort Newton, author of "The Life of David Swing: Poet-Preacher," is announced by the Torch Press. The book deals with the personal and political fellowship of Abraham Lincoln and his law partner, William H. Herndon. The basis of the study is a series of letters, here published for the first time, that passed between Herndon and Theodore Parker from 1854 to 1859.

A new and important publishing organization is announced in the formation of the National Arts Publishing Company, with headquarters in Boston. The president of the company is Mr. Henry Lewis Johnson, founder of the magazine, "The Printing Art," the editorship of which he has just resigned to engage in this larger undertaking. A magazine of a unique kind which the company will publish is to bear the title, "Color." It will be printed with colored illustrations throughout, including the advertising pages as well as the literary section. The subject-matter of "Color" will be drawn from the field of the fine and industrial arts, the text being profusely illustrated with color reproductions made direct from nature. Another magazine to be published by the National Arts Publishing Company is "The School Arts Book," which is already established as an educational journal devoted to the teaching of art and manual training in schools. Mr. Henry Turner Bailey will continue to edit this magazine. Another periodical to be issued by the company will deal with the latest developments in engraving and color printing, under the title of "The Graphic Arts Magazine."

LIST OF NEW BOOKS.

[The following list, containing 166 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

- Charles de Bourbon, High Constable of France. By Christopher Hare. Illustrated in photogravure, etc., large 8vo, 260 pages. John Lane Co. \$4. net.
- The Life of Marie Amélie, Last Queen of the French. 1782-1866. By C. C. Dyson. Illustrated in photogravure, etc., large 8vo, 318 pages. D. Appleton & Co. \$3.50 net.
- A Queen at Bay: The Story of Cristina and Don Carlos. By Edmund d'Auvergne. Illustrated in photogravure, etc., large 8vo, 310 pages. John Lane Co. \$5. net.
- A Royal Cavalier: The Romance of Rupert Prince Palatine. By Mrs. Stewart Erskine. Illustrated in photogravure, etc., large 8vo, 379 pages. D. Appleton & Co.
- The Black Prince. By R. P. Dunn-Pattison, M.A. Illustrated, large 8vo, 320 pages. E. P. Dutton & Co. \$2.50 net.
- Louis XVIII. By Mary F. Sanders. Illustrated, large 8vo, 384 pages. James Pott & Co. \$4. net.
- The Dogaresas of Venice. By Edgumbe Staley. Illustrated in color, etc., large 8vo, 333 pages. Charles Scribner's Sons. \$3.50 net.
- Frederick William Maitland. By H. A. L. Fisher. With photogravure portrait, 8vo, 179 pages. G. P. Putnam's Sons. \$1.45 net.
- Leaders of Socialism Past and Present. By G. R. S. Taylor. 12mo, 123 pages. Duffield & Co. \$1. net.

HISTORY.

- The Campaign of Chancellorsville: A Strategic and Tactical Study. By John Bigelow, Jr. With maps and plans, 4to, 528 pages. Yale University Press. \$10. net.
- Privateers and Privateering. By Commander E. P. Stat- ham, R. N. Illustrated, 8vo, 382 pages. James Pott & Co. \$2.50 net.
- Waterloo. By Thomas E. Watson. 12mo, 152 pages. New York: Neale Publishing Co. \$1.50 net.

GENERAL LITERATURE.

- Essays Modern and Elizabethan. By Edward Dowden, LL.D. 8vo, 280 pages. E. P. Dutton & Co. \$2. net.
- The Old Virginia Gentleman, and Other Sketches. By George W. Bagby; edited, with introduction, by Thomas Nelson Page. With portrait, 12mo, 312 pages. Charles Scribner's Sons. \$1.50 net.
- El Romancero Español. Por Ramón Menéndez Pidal. Large 8vo, 181 pages. New York: Hispanic Society of America. \$1.25 net.
- Bacon Is Shakespeare. By Sir Edwin Durning-Lawrence. Illustrated, 8vo, 298 pages. John McBride Co.
- The Collected Works of Ambrose Bierce. Volume I. With portrait in photogravure, large 8vo, 492 pages. Neale Publishing Co. \$2.50 net.
- The Art of the Short Story. By George W. Gerwig, Ph.D. 16mo, 124 pages. Akron, Ohio: Werner Co. 75 cts.

NEW EDITIONS OF STANDARD LITERATURE.

- The Utopia of Sir Thomas More: Ralph Robinson's Translation, with Roper's Life of More and Some of his Letters. Edited by George Sampson; introduction by A. Guthkelch. With frontispiece in photogravure, 12mo, 442 pages. "Bohn Library." Macmillan Co.
- Desperate Remedies. By Thomas Hardy. Thin-paper pocket edition; with photogravure frontispiece, 16mo, 474 pages. Harper & Brothers. Leather, \$1.25 net; cloth, \$1.25.

VERSE.

- Lips of Music. By Charlotte Porter. Illustrated, 12mo, 185 pages. Thomas Y. Crowell & Co. \$1.25 net.
- In Various Moods: Poems and Verses. By Irving Bacheller. With frontispiece, 8vo, 78 pages. Harper & Brothers. \$1. net.
- Songs of the Army of the Night, and The Mass of Christ. By Francis Adams. New and revised edition; 12mo, 125 pages. Mitchell Kennerley. \$1. net.
- Song-Surf. By Cale Young Rice. 12mo, 153 pages. Doubleday, Page & Co. \$1.25 net.
- Songs and Sonnets. By Webster Ford. 16mo, 90 pages. Chicago: Rocks Press.

FICTION.

- Clayhanger. By Arnold Bennett. 8vo, 698 pages. E. P. Dutton & Co. \$1.50 net.
- John Winterbourne's Family. By Alice Brown. 12mo, 454 pages. Houghton Mifflin Co. \$1.35 net.
- At the Villa Rose. By A. E. W. Mason. Illustrated, 12mo, 322 pages. Charles Scribner's Sons. \$1.50.
- A Man's Man. By Ian Hay. With frontispiece, 12mo, 379 pages. Houghton Mifflin Co. \$1.20 net.
- Max. By Katherine Cecil Thurston. Illustrated, 12mo, 315 pages. Harper & Brothers. \$1.50.
- The Shogun's Daughter. By Robert Ames Bennet. Illustrated in color, 8vo, 420 pages. A. C. McClurg & Co. \$1.35 net.
- The Imposter: A Tale of Old Annapolis. By John Reed Scott. Illustrated in color, 12mo, 330 pages. J. B. Lippincott Co. \$1.50.
- Keith of the Border: A Tale of the Plains. Illustrated in color, 8vo, 362 pages. A. C. McClurg & Co. \$1.35 net.
- Cumner's Son, and Other South Sea Folk. By Gilbert Parker. With frontispiece, 12mo, 317 pages. Harper & Brothers. \$1.20 net.
- Open Water. By James Brendan Connolly. Illustrated, 12mo, 322 pages. Charles Scribner's Sons. \$1.20 net.
- Pan's Mountain. By Amélie Rives. 12mo, 288 pages. Harper & Brothers. \$1.50.
- The Caravans. By Countess von Arnheim. Illustrated in tint, etc., 12mo, 369 pages. Doubleday, Page & Co. \$1.50.
- Lady Good-for-Nothing: A Man's Portrait of a Woman. By A. T. Quiller-Couch. 12mo, 457 pages. Charles Scribner's Sons. \$1.30 net.
- Other Main-Travelled Roads. By Hamlin Garland. 12mo, 349 pages. Harper & Brothers. \$1.50.
- Anne Kempburn, Truthseeker. By Marguerite Bryant. 12mo, 447 pages. Duffield & Co. \$1.30 net.
- Freda. By Katharine Tynan. With frontispiece in color, 12mo, 336 pages. Cassell & Co. \$1.20 net.
- The Sword Maker. By Robert Barr. 12mo, 395 pages. Frederick A. Stokes Co. \$1.25 net.
- The Yardstick Man. By Arthur Goodrich. With frontispiece, 12mo, 325 pages. D. Appleton & Co. \$1.50.
- The Shears of Destiny. By Leroy Scott. Illustrated, 12mo, 333 pages. Doubleday, Page & Co. \$1.30 net.
- The Girl Who Lived in the Woods. By Marjorie Benton Cooke. Illustrated in color, 8vo, 430 pages. A. C. McClurg & Co. \$1.50.
- The End of the Rainbow. By Stella M. Düring. With frontispiece in color, 12mo, 321 pages. J. B. Lippincott Co. \$1.50.
- The Getting of Wisdom. By Henry Handel Richardson. 12mo, 274 pages. Duffield & Co. \$1.50.
- The Steering Wheel. By Robert Alexander Wason. Illustrated, 12mo, 399 pages. Bobbs-Merrill Co. \$1.50.
- Lord Alistair's Rebellion. By Allen Upward. 12mo, 397 pages. Mitchell Kennerley. \$1.50.
- The Lady of the Spur. By David Potter. With frontispiece in color, 12mo, 329 pages. J. B. Lippincott Co. \$1.50.
- Leonora. By Frances Rumsay. 12mo, 312 pages. D. Appleton & Co. \$1.50.
- People of Position. By Stanley Portal Hyatt. With frontispiece in color, 12mo, 289 pages. Wessels & Bissell Co. \$1.20 net.
- The Scales of Justice. By George L. Knapp. Illustrated in color, 12mo, 307 pages. J. B. Lippincott Co. \$1.50.
- Whirligigs. By O. Henry. 12mo, 314 pages. Doubleday, Page & Co. \$1.20 net.
- The Barrier (La Barrière). By René Bazin; translated by Mary D. Frost. 12mo, 218 pages. Charles Scribner's Sons. \$1. net.
- The Hollow Needle: Further Adventures of Arsène Lupin. By Maurice Leblanc; translated by Alexander Teixeira de Mattos. Illustrated in color, 12mo, 325 pages. Doubleday, Page & Co. \$1.20 net.
- Too Many Women: A Bachelor's Story. 12mo, 366 pages. Frederick A. Stokes Co. \$1.25 net.
- The Star-Gazers. By A. Carter Goodloe. With frontispiece in color, 12mo, 322 pages. Charles Scribner's Sons. \$1. net.
- The Betrayal. By Walter Neale and Elizabeth H. Hancock. 12mo, 500 pages. New York: Neale Publishing Co. \$1.50.
- The Great God Gold. By William Le Dueux. 12mo, 361 pages. Richard G. Badger. \$1.50.
- Jacob's Sons. By George L. Petrie, D.D. 12mo, 229 pages. New York: Neale Publishing Co. \$1.25 net.

TRAVEL AND DESCRIPTION.

The North Pole: Its Discovery in 1909 under the Auspices of the Peary Arctic Club. By Robert E. Peary; with introduction by Theodore Roosevelt, and foreword by Gilbert H. Grosvenor. Illustrated in color, etc., large 8vo. 373 pages. Frederick A. Stokes Co. \$5. net.

Tramps in Dark Mongolia. By John Hedley, F.R.G.S. Illustrated, large 8vo, 371 pages. Charles Scribner's Sons. \$3.50 net.

Argentina. By W. A. Hirst; with introduction by Martin Hume, M.A. Illustrated, large 8vo, 302 pages. "South American Series." Charles Scribner's Sons. \$3. net.

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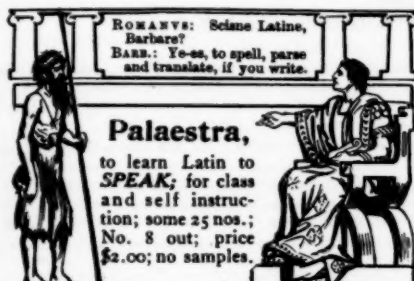
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